

OD STEWART

STORYTELLER

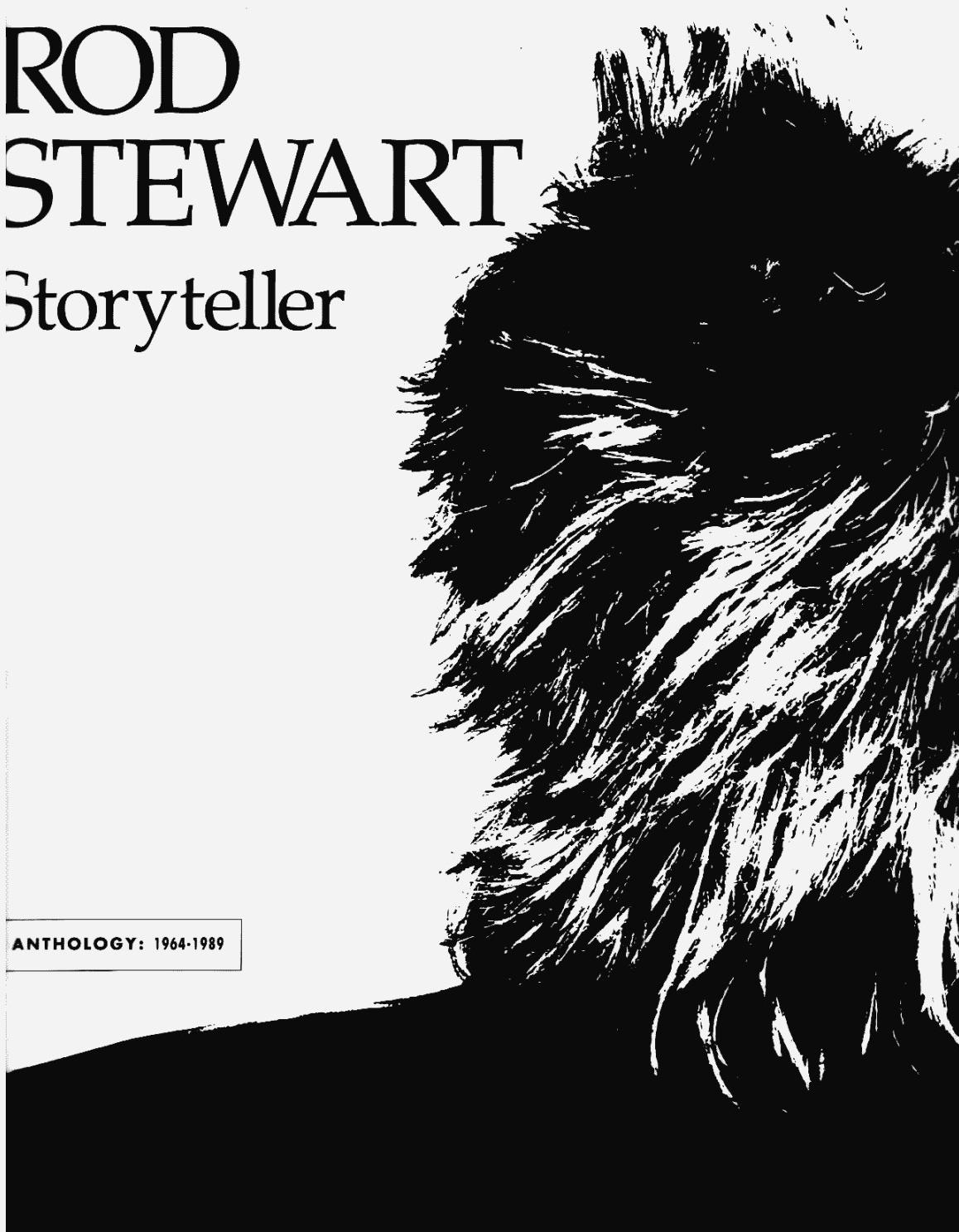
PIANO • VOCAL • GUITAR

# ROD STEWART

## Storyteller

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**ANTHOLOGY: 1964-1989**



# ROD STEWART

## Storyteller

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# BABY JANE

Words and Music by ROD STEWART  
and JAY DAVIS

Medium Rock ( $\text{D} \text{ } \text{D}$  played as  $\text{D} \text{ } \text{D}$ )

Dm

Am7

Bb

F

C

Ba - by Jane, don't leave me hang - in' on the feel the  
Ba - by Jane, don't make you I want to  
Ba - by Jane, I've said all  
line. I knew you when you had  
sad. Just when I thought that  
say. Go your own way, don't

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B♭

F

no we think one were twice to talk a - bout to. ning. me. Now You 'Cause I've you're and I \_\_ got

This section starts in B-flat major with a treble clef and a bass staff below it. The lyrics describe a past event where the speaker and someone else tried to win over another person. The music consists of eighth-note patterns in the bass and quarter notes in the treble. The key signature changes to F major at the end.

C

mov - ing \_\_\_ in high so - ci - e - ty. \_\_\_  
i - deas \_\_\_ were so close in ev - 'ry way. \_\_\_  
and plans of my own. \_\_\_

This section continues in C major with a treble clef and a bass staff. The lyrics describe moving on and making new plans, leaving behind old ones. The bass part provides a steady eighth-note rhythm throughout.

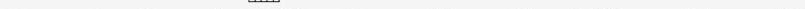
Dm

B♭

C7

Don't \_\_\_\_\_ for - get, I know se - crets a -  
Don't \_\_\_\_\_ time\_ fly when your love ain't a  
So \_\_\_\_\_ long\_ dar ling, I'll miss you, be -

This section includes a mix of chords: D minor, B-flat major, and a dominant seventh chord (C7). The lyrics express a desire to remember past experiences and a hope for future ones. The bass staff maintains its eighth-note pattern.


  
 now I'm no long - er sure. \_\_\_\_\_ I wish I knew what I
   
 sit - u - a - tion ain't all that new. \_\_\_\_\_ Op- ti - mi-sm's my best
   
 I know that I sur - vived. \_\_\_\_\_ I'm gon - na take a good

The musical score consists of two staves. The top staff is for guitar (F/A tuning) and the bottom staff is for bass. The lyrics are written below the notes. The key signature changes from F/A to C at the beginning of the second measure.

— know — now — be - fore. —  
— de - fense, I'll get through — with - out you. —  
look at my - self and cry. Yeah. —



2,3  
Dm

Gm7

I won't be — that dumb — a - gain, — I know it's gon-na last -  
When I fall — in love — next time, — I know it's gon-na last -

Am7 Am7/C

for - ev - er. When I fall — in love — a - gain, — I know  
for - ev - er. I won't be — that dumb — a - gain, — I know

To Coda  $\oplus$

Gm7

Am7 Am7/C Dm

it's gon - na last — for - ev - er.  
it - 'll last — for - ev - er.

Am7 Bb

F

Sax solo

C

Dm

B<sub>b</sub>

C

D.S. al Coda

Solo ends

CODA

Dm

Repeat and Fade

A<sub>a</sub>7

B<sub>b</sub>

The musical score consists of six staves of music for a saxophone and guitar. The top two staves are for the saxophone, with the first staff labeled 'Sax solo'. The third staff is for the guitar, with chords indicated above it: F, C, Dm, Bb, and Aa7. The fourth staff is for the saxophone, with the label 'D.S. al Coda' and 'Solo ends'. The fifth staff is for the guitar, with the label 'CODA' and 'Dm'. The bottom two staves are for the saxophone, with the label 'Repeat and Fade' and a final sustained note. The music is in common time, and the notation includes eighth-note patterns and grace notes.

# ANGEL

Words and Music by  
JIMI HENDRIX

Slowly

An - gel came down from heav - en yes - ter - day  
Sure e - nough, this morning came un - to me

stayed may - be long e-nough to res - cue me.  
silver wings silhou-et-ted 'gainst a child's sun - rise

And she told me her sto - ry yes - ter - day  
 And my an - gel, she said un - to me  
  
 a - bout the sweet love be - tween the moon and the deep blue sea.  
 to - day's the day for you to rise.  
  
 Then she spread her wings high o - ver me  
 Take my hand, you're gon-na be my man, you're gon - na rise  
  
 goin' now, come back to - mor - row.  
 took me high o - ver yon - der.

G A 5 fr. F#m Bm7 G 3 fr. G# 4 fr.  
 "Fly on, my sweet an - gel, fly on thru the sky."

A 5 fr. F#m Bm7  
 Fly on, my sweet an - gel, to - for -

G 3 fr. G# 4 fr. A 5 fr. 2nd time D.S. and fade D/A  
 mor-row gon-na be by your side." ev - er I will be by your side." Fly away,

A D/A A  
 high away, fly away!

# COUNTRY COMFORT

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Slow rock - double-time feel

The sheet music consists of four staves. The top staff is for the piano/bass, with chords C, C/B♭, F, G, C, F, and C/E indicated above the notes. The second staff is for the bass. The third staff is for the guitar, with chords Dm, F, and G indicated above the notes. The bottom staff is for the piano/bass. The lyrics are written below the notes:

Soon the pines  
will be fall - in' ev - 'ry where,  
grand - ma yes - ter - day down at the store.  
they've got a new ma - chine.

vil - lage chil -  
Well, she's real-  
Fore - man says

dren al - ways fight - in' for a share.  
ly look - in' fine for eight - y four.  
it cuts man - pow - er by fif - teen.

And the six  
And she asked  
"And oh, but that ain't

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C F G

just an old - fash - ioned feel - in' in my bones,

C Bb Ab no chord Dm F

coun - try com - forts and the road that's go - in' home.

Ooh.

C F G  
 C F G/D G  
 C D.S. al Coda CODA C  
 Down at the mill —  
 days. And it's  
 F G  
 good old coun - try com - forts in my bones: just the

F G C  
 sweet-est sound my ears have ev - er known, — just an old -  
 just an old -

F F/E G C Bb A<sub>b</sub>  
 fash-ioned feel - in' in my bones  
 fash-ioned feel - in' in my bones,

Dm F  
 no chord coun - try com - forts and the road - that's go - in' home.  
 coun - try com - forts and - the road - that's go - in' home.

1 C 2 C A<sub>b</sub>  
 And it's

18

D<sub>b</sub> G<sub>b</sub> A<sub>b</sub>

And it's good old coun-try com - forts in my

D<sub>b</sub> G<sub>b</sub> G<sub>b</sub>/F A<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

bones: just the sweet-est sound my ears have ev - er known,

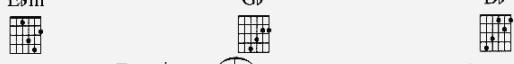
D<sub>b</sub> G<sub>b</sub> G<sub>b</sub>/F A<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

just an old fash - ioned feel - in' in my bones,

D<sub>b</sub> C<sub>b</sub> A

no chord

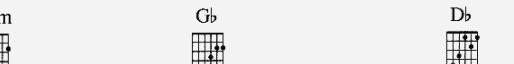
coun - try com -

E<sub>b</sub>m                    G<sub>b</sub>                    D<sub>b</sub>  


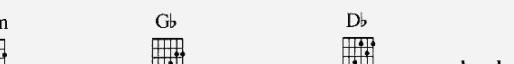
- forts and \_ the road \_ that's go - in' home, \_ coun - try com-

E<sub>b</sub>m                    G<sub>b</sub>                    D<sub>b</sub>  


- forts and \_ the road \_ that's go - in' home, \_ coun - try com-

E<sub>b</sub>m                    G<sub>b</sub>                    D<sub>b</sub>  


- forts and the road \_ that's go - in' home, \_ coun - try com -

E<sub>b</sub>m                    G<sub>b</sub>                    D<sub>b</sub>  


no chord                    D<sub>b</sub>  


- forts and the road \_ that's go - in' home, \_

E<sub>b</sub>m                    G<sub>b</sub>                    D<sub>b</sub>  


# CUT ACROSS SHORTY

Words and Music by MARIJOHN WILKIN  
and WAYNE WALKER

**Bright Rock**  
D7(no3rd)/C

D  
G/B

1-3 4 D(no3rd)

Now a coun - try boy \_\_ named\_ Short -  
Dan had been in train -

y and a cit - y boy \_\_ named Dan had to  
in' a - bout a week be - fore the race. He

A

prove who could run the fast - est  
made up his mind \_ old Short - y  
to win Miss Lu - cy's hand.  
would end in sec - ond place.

D(no3rd)

Now Dan — had all — the mon - ey and he  
You know Dan — with his long legs fly - in' he left  
like that old sto - ry a - bout the

G

D(no3rd)

al - so had the looks.  
Short - y far - be - hind.  
tur - tle and - the hare,  
But Short - y must - of had that  
But Short - y heard - him  
when Dan — crossed o - ver the

22

A

D(no3rd)

some - thin', boys, — that can't — be found — in the books  
hol - ler out Miss Lu - cy that you'll soon be mine. —  
fin - ish line he found Short - y wait - in' there. —

no chord      F/G      G      F/G      G

Cut a - cross Short - y, Short - y out a - cross. That's

F/G      G      F/G      G      D

what Miss Lu - cy said. Cut a - cross Short - y, Short - y cut a -

A

1 D(no3rd)

To Coda ♪

cross. You know it's It's you that I wan - na wed.  
You know it's

D7sus/C

G/B

D(no3rd)

Now

2 D(no3rd)

D7sus/C

G/B

D(no3rd)

1

2

But Short - y was - n't wor - - ried. There was a

A

smile up - on his face 'cause old Lu - cy had fixed the race.

Sheet music for piano and voice. The piano part includes bass and treble staves. The vocal part has lyrics. Chord diagrams are provided above the staff at measures 1 and 2.

D.S. al Coda

And just —

CODA

D(no3rd)

D7sus/C

It's

G/B

D(no3rd)

you that I wan - na wed, — oh, — oh. —

Repeat ad lib. and Fade

# CRAZY ABOUT HER

Words and Music by ROD STEWART,  
DUANE HITCHINGS and JIM CREGAN

Moderately steady beat

The musical score consists of three staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one flat. It includes chords Gm (with a 3 chord diagram), F7sus (with a 3 chord diagram), and Gm (with a 3 chord diagram). The middle staff shows a guitar part with a treble clef and a key signature of one flat. The bottom staff shows a bass part with a bass clef and a key signature of one flat. The lyrics are written below the middle staff:

I walk the streets at night until the morn-ing light comes  
off my mind. I'm drink-ing too much wine. I'm burn-ing  
ev - 'ry day in rush hour or sub - way, in a  
loned to me I'd give her ev - 'ry - thing. I'd nev - er

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Gm

shin - ing through.  
up in - side.  
groc - ery store.  
cheat or — lie.

Can't get a good night's sleep, ain't been to  
If I could touch her face or take her  
She don't no - tice me, I might as  
I'd treat her with re - spect, not just a

F7sus

Gm

work in — weeks. What am I gon - na — do?  
out some— place I'd be sat - is - fied.  
well just — be a cock-roach on the— floor.  
sex ob - ject, I ain't that kind of — guy.

Help me.

1.3

F7sus

Gm

26

2,4 F E<sub>b</sub> F

Can't get her  
If she be - Hey, I'm a load-ed gun. — I'm

Gm F

cra - zy a - bout — her, cra - zy a - bout — her. Hey, I'm a

E<sub>b</sub> F Gm

love-sick son. — I'm cra - zy a - bout — her. I  
I was

no chord

see her jog - ging in Cen - tral Park with one of them Walk-man's on her head.  
standing out - side the Met — one day when she drove by in a black Cor-vette.  
She was  
I said

hot, young, beau - ti - ful — and I said to my - self  
 "Hey, ba - by." I could - 've died, — she looked straight through me. But I know she's

Gm F7sus

des - tined \_ to be mine.  
 des - tined \_ to be mine.

Gm To Coda  $\emptyset$  D.S. al Coda CODA

I see her

F7sus Gm

**no chord**

*Spoken: Every night I stand outside her door and wait for her to come by.*

*She lives in one of those brown-stones they guard outside and the limousines and the Rolls Royces comin' and goin'.*

*My friends all say she's way outta my class but I know if she'd just get to know me I could give her something all those*

Gm                            F7sus                            Gm

3                            3                            3

*rich guys ain't got.*

F7sus

Gm

Ain't gon - na bide my \_\_ time, ain't gon - na

F7sus Gm

stand in \_\_ line. Some-bod - y gon - na get \_\_ burned. But, oh, \_\_ the

F7sus Gm

prob - lem is \_\_ I think my love's\_\_ at \_\_ risk. \_\_ She's the boss - 's girl. Oh \_\_



# DO YA THINK I'M SEXY

Medium Disco beat



Words and Music by ROD STEWART  
and CARMINE APPICE



The sheet music consists of four staves of musical notation for a bassoon or similar instrument. It includes lyrics at the bottom of each staff. Chords are indicated above the staff with corresponding guitar chord diagrams. The first staff starts with a Dm7 chord (5th position) and a bassoon note. The second staff starts with an F chord (5th position). The third staff starts with a Gm7 chord (3fr., 5th position) and a bassoon note. The fourth staff starts with a C/B♭ chord (x00, 5th position) and a bassoon note. The lyrics are:

She sits a - lone, wait-ing for sug-ges - tions.  
He's so nerv - ous; a - void - ing all the ques - tions.

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Gm7 3fr.

His lips are dry Her heart is gent - ly pound - ing.

C/B♭ x0 0

Gm7 3fr.

Don't you just know ex - act - ly what they're think - ing? If

C/B♭ x0 0

Dm7 0

— you want my bod - y and — you think I'm sex - y, come — on, sug-ar, let me know..

F

Dm7 0

If — you real-ly need me, just — reach out and touch me. Come


F  

Gm7  
3fr.  
 on, hon - ey, tell me so. —  
 He's act - ing shy,  
They wake at dawn, 'cause  
3


C / B<sub>b</sub>  
x0 0  

Gm7  
3fr.  
 look - ing for an an - swer.  
 "Come on, — hon - ey, let's  
 all the birds are sing - ing.  
 Two to - tal stran - gers. But


C / B<sub>b</sub>  
x0 0  

Gm7  
3fr.  
 spend the night to - geth - er." "Now, hold on — a min - ute be -  
 that ain't what they're think - ing! Out - side — it's cold;  
3


C / B<sub>b</sub>  
x0 0  

Gm7  
3fr.  

C / B<sub>b</sub>  
x0 0  
 fore we go much fur - ther. Give me a dime, so I can phone my moth - er."  
 mist - y and it's rain - ing. They got each oth - er. Nei - ther one's com - plain - ing.  
3

Gm7 3fr.

C/B♭ x00

They catch a cab — to his high - rise a - part - ment. At  
He says, "I'm sor - ry, but I'm out of milk and cof - fee."

Gm7 3fr.

C/B♭ x00 Dm7 0

last — he can tell her ex - act - ly what his heart meant) If — you want my bod - y and -  
"Nev - er mind,\_sug - ar. We can watch the ear - ly mov - ie." If —

F

— you think I'm sex - y, come — on,sug - ar, let me know. — If —

Dm7 0

F

To Coda ♫  
— you real - ly need me, just — reach out and touch me. Come — on, hon - ey, tell me so. —

Sheet music for "Last He's Got This Girl Home". The vocal part includes lyrics and chords:

- Chorus: Am7 (0 0 0), Dm7 (0), His heart's beat-ing like a drum, — 'cause at
- Am7 (0 0 0), Dm7 (0), Gm7 (0 0 0 3fr.), last he's got this girl home, — Re - lax, — ba - by.
- B♭m6 (x0), B♭ / C (x), D. S. al Coda ♫ Coda (0)
- Now we're all a lone, —

The guitar part includes:

- Am7 (0 0 0) and Dm7 (0) above the vocal line.
- A solo section starting with B♭m6 (x0) and B♭ / C (x).
- A coda section starting with D. S. al Coda ♫ and ending with a F major chord (F).
- A repeat section labeled "Repeat and fade" with a Dm7 (0) chord.
- A final section labeled "Repeat and fade" with a F major chord (F).

# DOWNTOWN TRAIN

Words and Music by  
TOM WAITS

Moderate beat



Verse:  
D  
xx 0



The musical score consists of six staves. The top staff shows a vocal line with lyrics: "1. Out-side an - oth- er yel - low moon-". Below it is a bass line. The third staff shows a vocal line with lyrics: "has punched a hole in the night - time, yes.— I". The fourth staff shows a bass line. The fifth staff shows a vocal line with lyrics: "climb through the win - dow and down to the street. I'm". The bottom staff shows a bass line.

Chord diagrams are provided above the staves:

- G chord fingerings: 000
- A sus 4 chord fingerings: x0 0
- Verse D chord fingerings: xx 0
- G chord fingerings: 000
- A sus 4 chord fingerings: x0 0
- D chord fingerings: xx 0
- G chord fingerings: 000
- A sus 4 chord fingerings: x0 0
- D chord fingerings: xx 0
- D/F# chord fingerings: x0 x
- G chord fingerings: 000
- A sus 4 chord fingerings: x0 0
- D chord fingerings: xx 0
- D/F# chord fingerings: x0 x

G 000      Asus4 x0 0      G 000      Asus4 x0 0      A 0  
  
 shin - ing like a new dime. — The down-town trains are full

G 000      Asus4 x0 0      G/B x 00  
  
 with all those Brook-lyn girls. — They try so hard to

A/C# x      D xx0  
  
 break out of their lit - tle worlds. 2. You wave your hand —

G 000      Asus4 x0 0      D xx0      D/F# x 0 x  
  
 — and they scat - ter — like crows, — They have

noth-ing that will ev - er cap-ture your heart. They're just thorns with - out the rose..

Be care - ful of them in the dark. Oh, if I

was the one, You chose to be your on - ly one. Oh, ba - by,

can't you hear me now, can't you hear me now. Will I see you to - night.

Chorus:

Will I see you to - night.

*f*

on a down - town train. Ev - ry

night it's just the same, You leave me lone - ly now. — Verse: 3. I know your

win - dow and I know it's late. I know— your stairs and your door - way. —

I walk down your street and past your gate. — I stand by the

G 000      Asus4 x0 0      G 000      A 0  
 light at the four-way. — You watch them as they fall, Oh

G 000      Asus4 x0 0      A 0      G/B 00  
 ba - by, they all have heart at - tacks. They stay at the car - ni - val, But they'll

A/C# x x      D xx 0      G 000  
 nev - er win - you back. Will I see you to - night

D xx 0      D/F# x 0      G 000      D xx 0  
 on a down-town train, — Where ev - 'ry night,

ev -'ry night it's just the same.      Oh ba - by,

will I see you to - night      on a down - town

train?      All of my dreams just fall like rain,-

oh ba - by, on a down - town train.      rail.

# DRINKING AGAIN

(AKA "I'VE BEEN DRINKING")

Words by JOHNNY MERCER  
Music by DORIS TAUBER

**Bluesy, in one**

The musical score consists of three staves. The top staff is for voice and piano, with a key signature of two sharps. It features a guitar chord diagram above the first measure. The middle staff is for piano. The bottom staff is for bass. The lyrics are written below the vocal line. Chords indicated above the staves include A, A/G#, and F#m.

I'm mak drink - in' a - gain, in' the rounds  
I've been drink

think - in' of when  
in' a - gain

and you set - tin'  
and think

left 'em up. me, and that this all weren't so long a - go,  
- in' of when I told a



A/G#

- in' a few in' that you'll come right back once, some day,  
- in' a few, you know that you know,

F#m

A/E

and wish - in' that but I know, I  
and wish - in' that you know, I know, I

D

Bm7

know were that there's no right by were right here sec - ond time a - round my

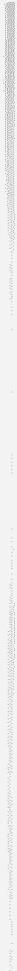
by my side.   
 Hmm. side.  Now, lis - ten!  
 Now

To Coda 

Well, I'm one time! 

   
 I know,

   
 I know, I know, I know.



D/E

E

F#m

Sure, I know

C#m7

I can bor - row a smoke \_\_\_\_\_

F#m

or sit here all night long and tell a joke.

But af - ter all is said and done,  
 who's gon - na laugh,  
 a bro - ken  
 heart?  
 I've been drink - in' a - gain.

The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The key signature is G major (two sharps). The time signature is common time. The vocal part starts with a melodic line, followed by lyrics 'But af - ter all is said and done,'. The piano part provides harmonic support with chords labeled B7, D/E, and E(no3rd). The vocal part continues with 'who's gon - na laugh,' and 'a bro - ken'. The piano part ends with a melodic line. The vocal part concludes with 'heart?' and 'I've been drink - in' a - gain.' The piano part ends with a melodic line.

A musical score for piano/vocal/guitar. The score consists of three staves: Treble, Bass, and a separate vocal/guitar staff.

**Chords and Key Signatures:**

- Treble Staff:** D7 (at measure 1), A (at measure 2), D7 (at measure 3).
- Bass Staff:** A (at measure 1), F (at measure 2), G (at measure 3).
- Vocal/Guitar Staff:** A (at measure 1), F (at measure 2), G (at measure 3).

**Lyrics:**

- Measure 1: I've been
- Measure 2: drink - in' a - gain.
- Measure 3: Some - times I can't help my - self.
- Measure 4: Hmm.

# EVERY PICTURE TELLS A STORY

Words and Music by ROD STEWART  
and RON WOOD

Moderate Boogie-Rock

The musical score consists of six staves of music. The top staff is for piano (treble and bass clef) in 4/4 time with a key signature of one sharp. The second staff is for bass (bass clef) in 4/4 time with a key signature of one sharp. The third staff is for guitar (treble clef) in 4/4 time with a key signature of one sharp. The fourth staff is for guitar (treble clef) in 4/4 time with a key signature of one sharp. The fifth staff is for bass (bass clef) in 4/4 time with a key signature of one sharp. The sixth staff is for guitar (treble clef) in 4/4 time with a key signature of one sharp. The lyrics are written below the third and fifth staves.

D (C Bass)

G

1. Spent some time feel-in' in-fer-i - or

mf

(D Bass)

stand - in' in front of my mir - ror; Combed my hair in a

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(C Bass) G (D Bass)  
 thou - sand ways, \_\_\_\_\_ but I came out look-in' just the same..  
  
 D (C Bass)  
 Dad-dy said, "Son, you bet-ter see the world, \_\_\_\_\_  
  
 G (D Bass) D  
 I would-n't blame you if you want-ed to leave. \_\_\_\_\_ But re-  
  
 G  
 mem-ber one thing, don't lose your head \_\_\_\_\_ to a

*For additional verses*

D

wom-an that-'ll spend your bread! So I got out!

2. Paris was a place you could hide away, if you felt you didn't fit in.  
French police wouldn't give me no peace, they claimed I was a nasty person.  
Down along the Left Bank, minding my own, was knocked down by a human stampede;  
Got arrested for inciting a peaceful riot, when all I wanted was a cup of tea.  
I was accused.
3. I moved on.  
Down in Rome I wasn't getting enough of the things that keep a young man alive.  
My body stunk, but I kept my funk at a time when I was right out of luck.  
Getting desperate, indeed I was looking like a tourist attraction.  
Oh, my dear, I better get out of here for the Vatican don't give no sanction.  
I wasn't ready for that, no, no.
4. I moved right out East, yeah!  
On the Peking ferry I was feeling merry, sailing on my way back here.  
I fell in love with a slant-eyed lady by the light of an eastern moon.  
Shanghai Lil never used the pill, she claimed that it just ain't natural.  
She took me up on deck and bit my neck. Oh, people, I was glad I found her,  
Oh, yeah, I was glad I found her.
5. I firmly believed that I didn't need anyone but me.  
I sincerely thought I was so complete. Look how wrong you can be.  
The women I've known I wouldn't let tie my shoe. They wouldn't give you the time of day,  
But the slant-eyed lady knocked me off my feet. God, I was glad I found her.
6. And if they had the words I could tell to you to help you on your way down the road,  
I couldn't quote you no Dickens, Shelley or Keats, 'cause it's all been said before.  
Make the best out of the bad, just laugh it off.  
You didn't have to come here anyway. So remember: [To final ending]

*For final ending*

D                          D

Ev - 'ry pic - ture tells a sto - ry don't it? Ev - 'ry

*Repeat and fade*

# EVERY BEAT OF MY HEART

Words and Music by ROD STEWART  
and KEVIN SAVIGAR

Slow 4

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of E-flat major (two flats). The bottom staff is for the guitar, indicated by a treble clef, with a key signature of E-flat major. The music is in 4/4 time. The piano part starts with a dynamic of *mp*. The guitar part includes chord symbols above the staff: Eb, Cm7, Eb, Cm7, Eb, Cm7, Eb, Fm, Eb, Ab, Bb7, Cm. The lyrics are written below the vocal line:

Through these mis - ty eyes... I see lone - ly skies... lone - ly road to Ba - by -  
 lon. Where's my fam - i - ly... and my coun - try? Hea - ven knows where I be -  
 long.

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B<sub>b</sub>

E<sub>b</sub>

Cm7

Pack my bags to-night.  
glass of wine.  
drink a toast.

here's one just for auld lang syne  
to the blood red rose,

who must and the cheer a

**mf**

E<sub>b</sub>

Cm7

E<sub>b</sub>

leave girl while or sure - ly die.  
I left be - hind.  
the Em - erald Isle.

Put me on a train.  
How I miss her now.  
And to the north - ern lights

in the in my and the

Cm7

E<sub>b</sub>

Cm7

E<sub>b</sub>

pour - ing rain — dark - est hour, — swirl - ing pipes, — say — fare - well and — the — way how — they — make but don't our a say — good - bye. } arms en - twine, }





# THE FIRST CUT IS THE DEEPEST

Slowly, with a beat

Words and Music by  
CAT STEVENS

The sheet music consists of two staves. The top staff is for the voice, and the bottom staff is for the guitar. Chord symbols (C, F, G) are placed above the guitar staff, with 'xooo' indicating muted strings. The vocal part begins with a piano introduction marked 'mf'. The lyrics are integrated into the vocal line, with some words underlined. The guitar part provides harmonic support throughout the piece.

I would have

giv - en you all - of my heart, — but there's some - one who's torn it a - part.  
want - you by - my side — just to help me dry the tears that I've cried..

And she's tak - en just all - that I had, — but if you want, I'll -  
And I'm sure gon - na give you a try, — and if you want, I'll -

try - to love a - gain. Ba-by, I'll try - to love a - gain but I know: -  
try - to love a - gain. Ba-by, I'll try - to love a - gain but I know: -

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The first cut is the deep - est; ba - by, I know the first cut is the deep -

est. When it comes to be - in' luck - y she's cursed; when it

comes to lov - in' me she's worse. I still

*Repeat and fade*

*Repeat and fade*

# FOREVER YOUNG

Words and Music by ROD STEWART, JIM CREGAN  
KEVIN SAVIGAR and BOB DYLAN

KEVIN SAVIGAR and BOB DYLAN

**Driving beat**

E

A

*mf*

3

E

1

2

3

May the good Lord be with you down ev- er - y road you roam.

E

3

And may sun - shine... and hap - pi-ness... sur-

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A

E

round you when you're far\_\_ from home.\_

And may you

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which include various note values like eighth and sixteenth notes, along with rests. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass clef and a 'G' dynamic. The bottom staff uses a bass clef and continues from measure 11, showing sustained notes and rhythmic patterns.

A musical score for 'I'm Proud' in G major, 2/4 time. The vocal line includes the lyrics 'grow to be proud' and 'I'm proud and true'. The piano accompaniment features a repeating eighth-note pattern. Chords shown above the staff include A (with a grid diagram), D, G, C, and F. The vocal part ends with a fermata over the word 'true'.

grow \_\_\_\_ to be proud, \_\_\_\_ dig - ni - fled \_\_\_\_ and true...  
 for - tune be with you, may your guid - ing light be strong,...  
 fi - n'ly fly a - way, I'll be hoping that I served \_\_\_\_ you well.\_\_\_\_

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. It contains measures 11 and 12, which include various note values like eighth and sixteenth notes, along with rests. The bottom staff uses a bass clef and also has a key signature of four sharps. It contains measures 11 and 12, showing sustained notes and rhythmic patterns.

A musical score for a six-string guitar. The first measure shows a partial chord diagram for E major (three open strings) followed by a single eighth note. The second measure contains two eighth-note rests. The third measure begins with an eighth note followed by a sixteenth-note rest. The fourth measure consists of two eighth notes. The fifth measure features a sixteenth note followed by a eighth note. The sixth measure contains two eighth notes. The seventh measure shows a sixteenth note followed by a eighth note. The eighth measure consists of two eighth notes.

For all the wisdom of a life - time,

A musical score for piano in G major (two sharps) and common time. The top staff shows a melodic line with eighth and sixteenth notes, starting with a grace note. The bottom staff shows a harmonic bass line with eighth-note chords. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note followed by a treble note, continuing the melodic line from the previous measure.

A

E

you'd prince no have or one can done ev vag - to a - you. bond. tell.

F#m7

And Be cou - ra - geous and be brave.  
may you nev - er love in vain.  
But what - ev - er road you choose.

A

C#m7

And in my heart you'll al - ways stay main - lose.  
And in my heart you will re - or  
I'm right be - hind you you win - or  
I'm right be - hind you you win - or

A

E

For - ev - er young.

(For - ev - er

A/E

E

young)

For - ev - er young.

(For - ev - er

2,3

young) — May good young.) —

F#m7

A

For - ev - er

8

The sheet music consists of six staves of musical notation. The first two staves begin with an A chord (A major) and end with an E chord (E major). The lyrics "For - ev - er young." are written below the notes. The third staff begins with an A/E chord (A minor/E major) and ends with an E chord. The lyrics "young)" are written below the notes. The fourth staff begins with an E chord and ends with an 8th note. The lyrics "For - ev - er young." are written below the notes. The fifth staff begins with a 2,3 chord (B major) and ends with a 2,3 chord. The lyrics "young) — May good young.) —" are written below the notes. The sixth staff begins with an F#m7 chord (F# minor 7) and ends with an A chord (A major). The lyrics "For - ev - er" are written below the notes. The seventh staff begins with an 8th note and ends with an 8th note. The lyrics "8" are written below the notes.

64

E

young. —

F#m

A

For ev - er —

To Coda

young. —

B

8

3 3

This page contains two staves of musical notation. The top staff is for the piano, featuring a treble clef, a bass clef, and a key signature of four sharps. The bottom staff is for the guitar, indicated by a small guitar icon. The music consists of several measures of eighth-note patterns. Chords are marked above the staff: 'E' at the beginning, 'F#m' in the middle, and 'A' later on. The vocal part includes lyrics: 'young.' followed by a dash, 'For ev - er —', and finally 'To Coda' with a circled 'C' symbol. Measure numbers '8' and '3' with brackets are also present. The page number '64' is located in the top left corner.

A

E

B

8

3

3

A

B

E(no3rd)

The sheet music consists of six staves of musical notation for a six-string guitar. The first staff shows a chord progression from A major to E major. The second staff features a bass line with eighth-note patterns. The third staff contains a melodic line with eighth-note patterns and grace notes. The fourth staff includes a bass line with eighth-note patterns. The fifth staff shows a chord progression from A major to E major. The sixth staff features a bass line with eighth-note patterns. The notation uses standard musical symbols like quarter and eighth notes, along with specific markings such as grace notes and dynamic markings. Chord diagrams are provided above the first and last staves.

D.S. al Coda

And when you

**CODA**

F#m7      A

For      For - ev - er

young.

F#m7      A      E

For - ev - er      young.

# GASOLINE ALLEY

Words and Music by ROD STEWART  
and RON WOOD

Moderate Country Rock

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The score includes three sets of chords:

- Set 1: Bm, F#m7/B, E/B
- Set 2: Bm7, F#m7/B, E/B
- Set 3: E/B, E

Below the music, the lyrics are written in a conversational style:

I think I'm go - in' mad\_\_ and it's mak - in' me sad, it's a  
When the weath-er's bet - ter and the rails un - freeze, and the

yearn-in' for my old \_\_ back \_\_ door. I re - al - ize \_\_ may - be I was  
wind\_\_ won't \_ whis-tle 'round my knees, I'll put\_\_ on my weath-er suit and

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born to lead, bet - ter swal - low all my sil - ly coun - try pride. }  
 catch you in the train. I'll be home be - fore the milk's up - on the door. } Go -  
  
Bm7  
F#m7/B  
E  
  
 in' home, — run - nin' home, — down the Gas - o - line Al - ley where I  
  
G  
  
Bm7  
F#m7/B  
  
 start - ed from. — Go - in' home, — and I'm run - nin' home, — down the  
  
G  
  
E  
  
 Gas-o-line Al - ley where I — was born. —

Bm7      F#m7/B

E      Bm7      F#m7/B

1      2

But if

an - y - thing should hap-pen and my plans go wrong, should I stray to the house on the  
if I'm goin' a - way and it's my turn to go, should the blood run cold in my

hill,  
veins, let it be known that my in - ten - tions were good, I'd be  
just one fa - vor I'd be ask - in' of you, don't

1 2

sing - ing in my al - ley if I could.  
bu - ry me here \_ it's too \_ And cold. Take \_

Bm7 F#m7/B E

me back \_ car - ry me back \_ down to Gas - o - line Al - ley where I

71

The sheet music consists of ten staves of musical notation. The top two staves are for the vocal part, with lyrics: "start - ed from. — Take — me back, — won't cha car- ry me home — down to" and "Gas - o - line Al - ley where I start - ed from. — Take start - ed from. —". The third staff is for the guitar, showing chords Bm7 and F#m7/B. The fourth staff is for the vocal part, with a box labeled "1,2". The fifth staff is for the guitar, showing chord E. The sixth staff is for the vocal part, with a box labeled "3" and a circled "E". The seventh staff is for the guitar, with a circled "E". The eighth staff is for the vocal part, with a box labeled "rall.". The ninth staff is for the guitar. The tenth staff is for the vocal part.

# GET BACK

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

The sheet music consists of eight staves of musical notation. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is A major (no sharps or flats). The tempo is marked 'Moderately'. The vocal part begins on the third staff, starting with 'G/A D/A A' on the piano. The lyrics are as follows:

Jo Jo was a man who thought he was a lon - er, But  
instrumental Sweet Lor - et - ta Mar - tin thought she was a wom - an, But  
instrumental

he knew it could - n't last. Jo Jo left his home in Tuc  
she was an - oth - er man. All the girls a - round her say

son Ar - i - zo - na, for some Cal - i - for - nia grass. Get back!  
she's got it com - ing, But she gets it while she can.

Guitar chords are indicated above the vocal line: G/A, D/A, A, D, A, D, A.

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# 74 GOOD MORNING LITTLE SCHOOLGIRL

By SONNY BOY WILLIAMSON

Bright, bouncy tempo

Dm

The sheet music consists of four staves. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, indicated by a treble clef and a guitar icon. The third and fourth staves are for the vocal part, indicated by a treble clef. The vocal part includes lyrics. The music is in 4/4 time. The key signature changes from Dm to G major at the end.

Good morn - in', lit - tle  
school - girl.  
know what,  
air - plane.  
I'm gon - na buy me an  
Good morn - in', lit - tle school - girl.  
some - times — I don't know what  
air plane.

Can I — what come in the world, home — with  
Fly — right o — ver.

Dm

Can I come home with you?  
what in the world to do.  
Fly right o ver the town.

Tell your  
Well I  
If I

A

moth - er and your pa - pa I once was a  
don't want to hurt your feel - ings, or e - ven get  
don't find my ba - by ain't gon - na

To Coda ⊕

Dm

school - boy too.  
mad at you.  
put my airplane down.

1,3                            2

Some - times - I don't

G

*Instrumental Solo*

Dm

A7

G7

Dm

D.S. al Coda  
 I'm gon-na buy me an

CODA  
 Dm

8

# HANDBAGS AND GLADRAGS

By MICHAEL D'ABO

Medium Ballad Tempo

**Piano Part Chords:**

- B♭
- B♭(no3rd)/A♭
- E♭/G
- F7
- B♭(no3rd)
- B♭(no3rd)/A♭
- E♭/G
- F7
- B♭
- B♭/A♭
- E♭/G
- F7sus
- B♭
- B♭/A♭
- E♭
- B♭
- B♭/A♭
- E♭
- F7sus

**Lyrics:**

1. Ev - er seen a blind man cross the road — tryin' to make the oth - er side?
2. Once I was a young man, and all I thought I had to do was smile.

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B<sub>b</sub>                    B<sub>b</sub>/A<sub>b</sub>                    E<sub>b</sub>                    F7sus

Ev - er seen a young girl grow - in' old \_\_\_\_\_. tryin' to make her-self a bride -  
 You are still a young girl, and you bought ev - 'ry - thing in -

B<sub>b</sub>                    B<sub>b</sub>/A<sub>b</sub>                    E<sub>b</sub>                    F7sus                    F#dim

style. —

G<sub>m</sub>                    F                            E<sub>b</sub>/F

So what be - comes\_ of you \_\_\_. my love,  
 And once you think\_ you're in you're out, —

B<sub>b</sub>                    C

when they have fin - 'lly stripped you of \_\_\_\_\_. the  
 'cause you don't mean a sin - gle thing with-out \_\_\_\_\_. cresc.

**E♭**  
**E♭/F**  

 hand-bags and the glad - rags that you burned\_ that I had to sweat so you \_ could buy.  
*mf*

**B♭**      **B♭/A♭**      **E♭**      **F7sus**  
            
 Ba - by.  
 Mm.—

**E♭**      **F7sus**      **2 B♭**      **F7sus**      **B♭**      **F7sus**  
                  
*dim.*

**B♭**      **B♭7**      **E♭/B♭**      **F7/B♭**      **B♭**      **B♭7**  
                  
 Sing a song of six-pence for your sake      and take a bot - tle full of rye.—  
*p*

Four \_ and twen - ty black - birds in   

 cake and bake them all \_ in a pie.  
*cresc.*  

 They told me you \_ missed  

 school \_ to - day, \_ so what I sug - gest is just  
**8**

C7

E♭

To Coda

throw them all a-way, — the hand-bags and the glad-rags that you

F7sus

E♭/B♭ B♭ B♭/A♭

pour o-ver and that I had to sweat to buy —

E♭ E♭maj7/F E♭/B♭ B♭ B♭/A♭

Oh —

E♭ E♭maj7/F

D.S. al Coda

CODA F7sus

pour o-ver and that I had to sweat to buy

This musical score page contains two staves of music for piano and guitar. The top staff is for the piano, featuring treble and bass clefs. The bottom staff is for the guitar. Chords are indicated above the staves, such as C7, Eb, F7sus, Ebmaj7/F, and D.S. al Coda. The lyrics "throw them all a-way, — the hand-bags and the glad-rags that you" appear at the top, followed by "pour o-ver and that I had to sweat to buy —". The section "To Coda" begins with a piano solo, followed by a guitar solo. The coda section starts with "Oh —" and ends with "pour o-ver and that I had to sweat to buy". The score also includes markings for Eb/Bb, Bb/Ab, and Eb/Bb/Bb/Bb/Ab chords.

A musical score page featuring piano, vocal, and guitar parts. The score includes lyrics and guitar chord diagrams above the staves.

The score consists of six systems of music. The first system starts with a piano dynamic (indicated by a piano icon) and includes chords B♭, B♭/A♭, E♭, and F7sus. The vocal part contains the lyrics "— you.". The second system begins with a piano dynamic and includes chords B♭, B♭/A♭, E♭/G, F7sus, and F7. The third system starts with a piano dynamic and includes chords B♭, B♭/A♭, E♭, and F7sus. The fourth system starts with a piano dynamic and includes chords B♭, B♭/A♭, E♭/G, F7sus, and B♭. The fifth system starts with a piano dynamic and includes chords B♭, B♭/A♭, E♭/G, F7sus, and B♭. The sixth system starts with a piano dynamic and includes a dynamic instruction *rit.* (ritardando), followed by a piano dynamic and a bass dynamic.

# HOT LEGS

Moderate Rock beat

Words and Music by  
ROD STEWART

Musical score for "HOT LEGS" by Rod Stewart. The score includes two staves: a treble clef staff for the piano and a bass clef staff for the guitar. The piano part features a steady eighth-note pattern with dynamic markings "G xooo" and "mf". The guitar part has a strumming pattern with a "G" chord symbol above the strings. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Who's that knockin' on my door? It's You got a most per-sua - sive tongue." The second section continues: "got - ta be a quar - ter to four. Is it you a - gain, prom-ise all kinds of fun. But what you don't un-der-stand,"

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G  
xooo

com - in' round for more?  
I'm a work - ing man.

Well, you can  
I'm gon - na

love me to - night if you want,  
need a shot of vi - ta - min E

but in the  
by the

morn - ing make sure you're gone.  
time you're fin - ished with me.

I'm talk - in' to you:  
I'm talk - in' to you:

Hot legs, you're wear - in' me out.  
Hot legs, you're an al - ley cat.

Hot legs, you can  
Hot legs, you



D

You got legs right up to your neck.  
You're mak - in'

C

me a phys - i - cal wreck.  
I'm talk - in' to you:

G  
xxxx

Hot legs, in your sat - in shoes.  
Hot legs, you're mak - in' your mark.  
Hot legs, you're wear - in' me out.

Hot legs, are you  
Hot legs, keep my  
Hot legs, you can

still in school?—  
pen - cil sharp.—  
scream and shout.—

Hot legs, you're mak - in' me a fool...  
Hot legs, keep your hands to your-self.—  
Hot legs, you're still in school..

1. 2.  
Tacet N.C.

I love you,hon-ey.  
I love you,hon-ey.

G  
Xoooo

Hot legs.

Hot legs.

Tacet

Hot legs.

I love you,hon - ey. —

# I AIN'T SUPERSTITIOUS

*Words and Music by*  
WILLIE DIXON

Moderately  
no chord

The musical score consists of two staves. The top staff is for the piano, indicated by a treble clef and a bass clef. The bottom staff is for the voice, indicated by a soprano clef. The piano part starts with a dynamic of *mf* and includes a F7 chord. The vocal part begins with the lyrics "Well, I ain't right hand is itch - in'." The piano part changes to a C chord. The vocal part continues with "black cat just crossed my trail, sure, —". The piano part changes back to an F7 chord. The vocal part concludes with "well, I ain't right hand is itch - in'". The score is set against a white background with black lines for the staves and stems for the notes.

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C

but a black cat just crossed my trail.  
I got mon - ey for sure.

G7

Don't sweep me with no broom,  
But when my left starts jump - in',

F7

I'll prob - ab - ly get put in jail.  
Some - bod - y's got to go.

Well, my Well, the dogs are all howl - in',

C

all o - ver the neigh - bor - hood, — Well, the

F7

dogs are all howl - in', all o - ver the neigh - bor -

C

hood. — That is a true sign of death,

G7

Ba - by, that ain't no good.

R.H.

The musical score consists of two staves: a soprano staff and an alto staff. The soprano staff begins with a C major chord (G, B, D) and continues through various chords including F7, G7, and a final chord ending with an R.H. (right hand). The alto staff follows a similar harmonic path. The lyrics are integrated into the music, with the first section ending with a dash and the second section starting with 'Well, the'. The third section begins with 'dogs are all howl - in'', followed by another dash. The fourth section starts with 'hood. —' and ends with 'That is a true sign of death,'. The fifth section begins with 'Ba - by, that ain't no good.' and ends with an R.H. symbol. The score includes various rests and dynamic markings such as 3 and ^.

# I DON'T WANT TO TALK ABOUT IT

Words and Music by DANNY WHITTEN

Slowly  
Tacet

*Guitar → Am7  
(capo 0 0 0  
3rd fret)*

*Piano → Cm7*

*with pedal throughout*

*D7 0*

*F7*

*B♭*

*G x000*

I can

tell by your eyes that you've prob'bly been cry - in' for - ev - er,

and the stars in the sky don't mean noth - in' to you, they're a


  
 G  
 Bb


  
 C  
 E $\flat$

*mir - ror.*

I don't want to


  
 D7  
 F7


  
 G  
 B $\flat$


  
 Bm/F $\sharp$   
 Dm/A


  
 Em  
 Gm

talk a - bout it, how you broke my heart. —


  
 C  
 E $\flat$


  
 D7  
 F7

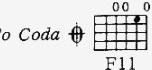

  
 C  
 E $\flat$

If I stay here just a lit - tle bit long - er, if I stay here, won't you

3


  
 D7  
 F7


  
 Am7  
 Cm7


  
 D11  
 F11

To Coda  $\oplus$

lis - ten — to my heart, — whoa,


  
 $x\text{000}$   
 $B_b$


  
 $0\text{000}$   
 $Cm7$

heart? — If I stand all a-lone, will the


  
 $0\text{000}$   
 $F7$


  
 $x\text{000}$   
 $B_b$

shad-ow hide the col-or of my heart; blue for the tears, — black for the night's fears. The


  
 $0\text{000}$   
 $Cm7$


  
 $0\text{000}$   
 $F7$


  
 $x\text{000}$   
 $B_b$

stars in the sky don't mean noth-in' to you, they're a mir-ror.

Coda 
  
 $0\text{000}$   
 $F11$


  
 $x\text{000}$   
 $B_b$

D. S.  $\ddagger$  al Coda  $\ddagger$  whoa, — my heart? —

# (I KNOW) I'M LOSING YOU

95

By CORNELIUS GRANT  
NORMAN WHITFIELD and EDDIE HOLLAND

### **Moderately bright**

Moderately Long

Dm7 G/D Dm7

*mf*

Dm7 G/D D7sus

1,2

<sup>3</sup> Dm7 D F/D

G/D F/D D

Your love — is fad - in', I can

F/D

G/D

feel your love fad - in.

Wo-man, it's fad - in' a -

F/D

D

way from me.

'Cause your bash - ful touch - has grown

cold,

as if some-one else con-trolled your ver -

D C/D G/D D

y soul. I fooled my-self long as I can. I can'

F

feel the pres - ence of an - oth - er man. It's

D F/D

there when you speak my name, it's just not the same

G/D F/D

oh hon - ey, I'm los - ing you. I can

D F/D

feel it in the air, it's there ev - 'rywhere,

G/D

F/D

Oh, honey I'm losing you. I can

D

feel it in my bones, an-y day you'll be up and gone.  
look in-to your eyes, a re-flec-tion of a face I see.

G/D

Ooh, Oh, Lord, I'm los - ing you. It's all I'm

I D

over your face, some - one's tak - in' my place. Could it

G/D

F/D

be — that I'm los - ing you. When I

2 D

hurt, down - heart - ed and wor - ried, girl, 'cause that

face — does-n't be-long to me. Ooh — Hm — hm

D

(Background vocal)

no chord

hm — hm — hm.

100

*(Continue background vocal line through this section)*



*Instrumental solo ad lib.*

**D** **F**

**G** **F** *Play 16 times*

**D** **F/D**

Your love — is fad - in', I can feel it fad - in'

**G/D** **D** **F**

Oh — Lord, I'm los - ing you.

The sheet music consists of six staves. The top two staves are for guitar, with chords D and F indicated above them. The third staff is for bass. The fourth staff starts with chord G and ends with chord F, with a note "Play 16 times" written to its right. The fifth staff starts with chord D and ends with chord F/D. The bottom two staves are for bass, with chords G/D and D/F indicated above them. The lyrics "Your love — is fad - in', I can feel it fad - in'" are written under the first two staves, and "Oh — Lord, I'm los - ing you." are written under the last two staves. Chord boxes are placed above the first, third, fourth, and fifth staves.

# I WAS ONLY JOKING

Words and Music by ROD STEWART  
and GARY GRAINGER

### **Moderately slow**

Moderately slow

Ebm                      Bb                      F                      Bb

*p*

With pedal throughout

Bbmaj7                      Bb7

Ev - er since I was a kid in school, run - ning free, —  
In and out of jobs,

I messed a - round with all wag - ing war with so

*mp*

Eb                      Ebm                      Bb

— the rules.

A - pol - o - gized, then re - al - ized — I'm not  
ci - e - ty. Dumb, blank fac - es stared back at me, — but

F                      Bb

dif - f'rent af - ter all. —  
noth - ing ev - er changed. —

Me and the boys thought we  
Prom-is - es made in the

Bbmaj7

Bb7

Eb

had it sussed; — Val - en - ti - no's, all of us. —  
heat of the night, — creep-in' home be - fore it got too light. —

Ebm

Bb

F

My dad said we looked ri - dic - u - lous, — but, boy, we broke some hearts.  
I wast - ed all that pre - cious time and blamed it on the wine.

1 Bb

2 Bb

3 Eb

F

Bb

I was on - ly jok - ing, my dear, — look-ing for a

mf

Eb

F

Gm

Eb

F

way to hide — my fear. What kind of fool — was — I?

B<sub>b</sub>

Cm

no chord

To Coda

I could nev - er win.

B<sub>b</sub>

B<sub>b</sub>maj7

B<sub>b</sub>7

Nev - er found a com - pro - mise, col - lect - ed lov - ers like

*mp*

E<sub>b</sub>

E<sub>b</sub>m

B<sub>b</sub>

but - ter - flies. Il - lu - sions of that grand first prize are

F

B<sub>b</sub>

slow - ly wear - in' thin. Su - sie, ba - by, you were

Bbmaj7 Bb7 Eb

good to me, — giv - ing love un - self - ish - ly,

Ebm Bb F

but you took it all — too serious - ly. — I guess if had — to end. —

Bb CODA Bbmaj7

D.S. al Coda I was on - ly Now you ask me if I'm sin-cere. —  
what I'm do - ing — must be wrong, —

*mp - p*

Bb7 Eb Ebm

That's the ques-tion that I al - ways fear. — Verse sev - en is  
pour-ing my heart — out in a song, — own-ing up for pros -

B<sub>b</sub> F B<sub>b</sub>

nev-er clear, but I'll tell you what you want to hear.  
per-i-ty for the whole \_ damn \_ world to see.

B<sub>b</sub> maj7 B<sub>b</sub> 7

I try to give you all you want,  
Qui - et - ly now \_ while I turn a page,  
but giv-ing love is not my  
Act One is o-ver with-out

E<sub>b</sub> E<sub>b</sub> m B<sub>b</sub>

strong-est point.  
cos-tume change.  
If that's the case, it's point-less  
The prin - ci - pal would like to  
go - ing on. — I'd  
leave the stage. — The

I F B<sub>b</sub> 2 F B<sub>b</sub>

rath - er be a - lone. — 'Cause crowd don't un - der - stand.

p pp rit.

# HAD ME A REAL GOOD TIME

107

Words and Music by ROD STEWART,  
RONNIE LANE and RONALD WOOD

Moderately

The musical score consists of four staves of music. Staff 1 (top) starts with a C7sus chord (guitar tab: xoox), followed by a dynamic 'f' and a G5 chord (guitar tab: xxxo 3fr). Staff 2 (second from top) shows a D chord (guitar tab: ooo) and a G/D chord (guitar tab: xxooo). Staff 3 (third from top) shows a D chord (guitar tab: ooo). Staff 4 (bottom) shows a G chord (guitar tab: ooo) and a C chord (guitar tab: ooo). The music continues with various chords and dynamics, including a G chord (guitar tab: ooo) and a C/G chord (guitar tab: ooo ooo).

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D

G

Stead - y all — day.

C

Thought I was look - ing good, — so I cy - cled 'cross the  
 'round the room, — sing-ing loud-ly, sort - a

G

neigh - bor - hood. — Was in - vit - ed by a  
 out of tune. — Was es - cort - ed by a

D

skin - ny girl — up to a high class world.  
 friend - ly slag — 'round your bed - room out back.

The sheet music consists of five staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. Chords indicated by small boxes above the staff include D, G, C, and G. The lyrics are integrated into the musical lines, corresponding to the chords. The first section ends with a repeat sign and leads into a second section. The second section begins with a new key signature of one flat, indicated by a C with a flat symbol. The lyrics continue with 'Thought I was look - ing good, — so I cy - cled 'cross the 'round the room, — sing-ing loud-ly, sort - a'. The third section begins with a new key signature of one sharp, indicated by a G. The lyrics continue with 'neigh - bor - hood. — Was in - vit - ed by a out of tune. — Was es - cort - ed by a'. The final section begins with a new key signature of one sharp, indicated by a D. The lyrics continue with 'skin - ny girl — up to a high class world.' and 'friend - ly slag — 'round your bed - room out back.'

G

Left my bi - cy - cle un -  
But the cuck - oo

C

(1.) - der the stairs, —  
(2.) ver - y keen, —  
(D.S.) clock struck four, —  
laid my coat a - cross the  
so I turned — on a  
missed my step and then I

G

Ko - sher chairs. —  
friend - ly grin. —  
fell on the floor. —  
Made my way a - cross the  
Stood on the ta - ble with my  
Said one word and I was

D

crowd - ed room, —  
glass of gin —  
asked to leave. —  
I had noth - ing to lose. —  
and came straight to the point. —  
Kind - a wish I was dead. —

1 2,3 C

My re - cep - tion was - n't - I was glad to come  
I was glad to come

I'll be sad to go. So while  
and I'll be so sad to leave. But while

To Coda ⊕ G

I'm here - I had me a real good time.  
I was here - I had me a real good time.

I was glad to come. I'll be sad to

C

So while I'm here I had me a real good time.

D.S. al Coda  
(take 2nd ending)

CODA

rit.

Gsus

# I'D RATHER GO BLIND

Slow Blues

By ELLINGTON JORDAN  
and BILLY FOSTER

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. It includes lyrics: "Some-thing told me it was o-ver". The middle staff has a bass clef and a time signature of 12/8, with dynamics marked as *mf*. It includes lyrics: "When I saw you and him talk-ing". The bottom staff is a bass staff with a time signature of 12/8. Chords indicated above the staff are Am (at the start), C/D (in the middle), and G (at the end). The lyrics "Some-thing deep down in my soul said, 'Cry, boy.'—" appear at the end of the third staff.

1

When I saw you and him walk - ing,

I would rath - er, I would rath-er go blind, girl

than to see you walk a-way from me,

So you see I love you so much and I don't wan-na see you leave me, ba-by.

C/D                                    G

but most of all I don't wan-na be free.

I was just, I was just, I was just sitting here think-ing

of your kiss and your warm ways.

When the re-flec-tion in the glass that I held to my lips, ba - by,

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three staves of music with lyrics. The piano part provides harmonic support with chords indicated by symbols above the staff.

**Chords:**

- Soprano:** C/D (indicated by a guitar icon), G (indicated by a guitar icon)
- Alto:** G (indicated by a guitar icon), Am (indicated by a guitar icon)
- Bass:** G (indicated by a guitar icon)

**Lyrics:**

re-vealed the tears I had on my face.  
I would rath-er go blind, child.  
than to see you walk a-way from me.

**Text:** Repeat and fade

# INFATUATION

Words and Music by ROD STEWART  
DUANE HITCHINGS and ROWLAND ROBINSON

**Solid rock tempo**

F(no3rd)

F(no3rd)

Ear-ly in the mor-nin' I can't sleep.  
Caught me down like a kil-ler shark.  
Heart beats sil-ly like a big bass drum.

It's like a

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I can't work and I \_\_ can't eat.  
 rail - road run-nin' right through my heart.  
 Los - ing all e - quil-li - bri - um.

I feel

drunk all day, can't con - cen - trate.  
 Je - kyll and Hyde, the way I be - have.  
 It's so hard in the mid - dle of the week.

1

May-be I'm mak-in' a big mis - take.  
 Feel like I'm run-nin' on an emp - ty gauge.  
 May - be this wom-an's just all I need.



119

The musical score consists of six staves. The top two staves show vocal parts with lyrics: "a - tion \_" and "In - fat - u - a - tion \_". The third staff shows a vocal part with lyrics: "In - fat - u - a - tion \_" and "In-fat-u - ate me ba-by. Woo!". The fourth staff shows a vocal part with lyrics: "no chord" and "Fm". The fifth staff shows a vocal part with lyrics: "no chord" and "Fm". The bottom two staves show guitar parts. The first guitar staff has a "Fm" chord diagram and the second has an "F(no3rd)" chord diagram. A "Guitar solo" section is indicated between the two guitar staves.

D<sub>b</sub> E<sub>b</sub>/D<sub>b</sub>

Db D<sub>b</sub>/E<sub>b</sub> D<sub>b</sub> E<sub>b</sub>

F(no3rd)

Spir - its show \_ and I'm by her side to

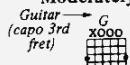
put a lit-tle love in this heart of mine. May-be I'm luck-y, may-be I'm freed.

May-be this wom-an's just all I need.  
 Oh, no, not \_ a - gain! \_\_\_\_\_ It hurts \_ so good, I don't un-  
 der  
 stand.\_ In - fat - u - a - tion.  
 a - tion \_  
 Repeat ad lib. and Fade

# THE KILLING OF GEORGIE (PART I AND II)

Words and Music by  
ROD STEWART

Moderately slow, in 2



Guitar  
(capo 3rd  
fret)



Piano → B<sub>b</sub>



B<sub>m</sub>



D<sub>m</sub>

1. In these days— of chang - ing ways,— so - called lib - er -

at - ed days,— a sto - ry comes - to mind — of a friend of mine—

Georg - ie boy— was gay, I guess—

Noth - in' more or noth - in' less.— The kind - est guy—

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1. - 8.                    9.

**Slowly, in 4**

**Repeat and fade**

**with pedal**

**rit.**

**F/G**

**C G F G C**

**Eb Bb Ab Bb Eb**

**Dm7**

**Fm7**

**F/G**

**Ab/Bb**

**C o o**

**Eb**

**Dm7**

**Fm7**

**C o o**

**Eb**

**G xoo F G C o o**

**Bb Ab Bb Eb**

**F/G**

**Ab/Bb**

**you take my breath a way.**

**Oh, Georg - ie,**

2. His mother's tears fell in vain  
The afternoon George tried to explain  
That he needed love like all the rest.  
Pa said, "There must be a mistake.  
How can my son not be straight  
After all I've said and done for him?"
3. Leavin' home on a Greyhound bus,  
Cast out by the ones he loves,  
A victim of these gay days it seems.  
Georgie went to New York town  
Where he quickly settled down  
And soon became the toast of the Great White Way.
4. Accepted by Manhattan's elite  
In all the places that were chic,  
No party was complete without George.  
Along the boulevards he'd cruise  
And all the old queens blew a fuse;  
Everybody loved Georgie boy.
5. The last time I saw George alive  
Was in the summer of '75.  
He said he was in love; I said, "I'm pleased."  
George attended the opening night  
Of another Broadway hype,  
But split before the final curtain fell.
6. Deciding to take a shortcut home,  
Arm in arm, they meant no wrong;  
A gentle breeze blew down Fifth Avenue.  
Out of a darkened side street came  
A New Jersey gang with just one aim:  
To roll some innocent passerby.
7. There ensued a fearful fight;  
Screams rung out in the night.  
Georgie's head hit a sidewalk cornerstone.  
A leather kid, a switchblade knife,  
He did not intend to take his life;  
He just pushed his luck a little too far that night.
8. The sight of blood dispersed the gang;  
A crowd gathered, the police came,  
An ambulance screamed to a halt on Fifty-third and Third.  
Georgie's life ended there,  
But I ask, who really cares?  
George once said to me, and I quote:
9. He said: "Never wait or hesitate.  
Get in, kid, before it's too late;  
You may never get another chance,  
Cause youth's a mask, but it don't last.  
Live it long and live it fast."  
Georgie was a friend of mine.

# LITTLE MISS UNDERSTOOD

125

By MICHAEL D' ABO

**Expressively, slow**

**Expressively, slow**

G A7 Am7**b5**

Hoo

G Bm G/B A7/C $\sharp$

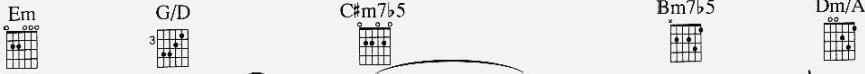
There has to be a rea - son

D C D/C G/B Em Bm/F $\sharp$  G/D

when ev - 'ry-one speaks bad of my ba - by. I think I know that

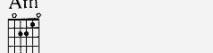
A/C $\sharp$  A F C D D $\sharp$ dim

rea - son, and it is oh, so sad.

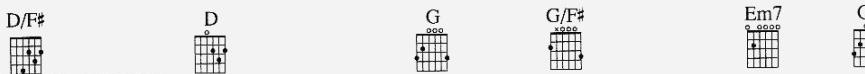
Em                    G/D                    C#m7b5                    Bm7b5                    Dm/A  


They say she walks \_ the                    streets, \_\_\_\_\_                    but that's not                    strict-ly  


E                    Am                    Am/G  



true. \_\_\_\_\_                    She's got a lot \_\_\_\_\_ to  


D/F#                    D                    G                    G/F#                    Em7                    G7  


eat. \_\_\_\_\_                    She's not as rich                    as you.                    She's just a  


C                    C/B                    Am                    D7sus                    D7                    G  


lit - tle                    Miss Un - der - stood, \_\_\_\_\_                    that's all.  


A7 Am **$\flat$** 5 Stronger  
Hoo - Ev -

G G/B A/C# A7 D C  
'ry-one needs some-bod-y to get them through that

G/B G/F# Em G/D A/C#  
time. You may not love that some-one as much as I -

F C D D $\sharp$ dim Em G/D  
love mine. But if she walks the



129

D7

To Coda ⊕

G

A7/G

stood, \_\_\_\_\_ that's all

D D7/C G Em D G/D A

F C D B7b9 B7

D.S. al Coda

CODA ⊕ G

that's all.

A7 Am7b5 G

Hoo rit.

# LET ME BE YOUR CAR

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

Fast driving Rock  
no chord

1. I

**C**

may not seem your i - deal when you look in - to my eyes.  
2.,3. can't dance, I don't dig it, I can't see it at all.

**B<sub>b</sub>**

I don't smoke, I don't tell jokes, I'm not the  
They see I'm just a spe - cial man and ba - by

**F**      **B<sub>b</sub>**      **F**      **E<sub>b</sub>**      **B<sub>b</sub>**

I don't smoke, I don't tell jokes, I'm not the  
They see I'm just a spe - cial man and ba - by

**F**

cus - tom made size. But ba - by let me take  
I give all Woh, my phys - ique just don't look

**C**

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Bb F  
 — you out on the high-way for a ride I'll  
 — the way a physique real-ly should. But

Bb F Eb Eb F  
 show you where the man in me is where it does n't hide,  
 then a - gain I got an en-gine un - der -neath my hood.

Dm  
 It's cruis-in' in a fast lane, stuck be-hind the  
 When I'm cut - tin' up the road with a sports car on my

Bb Dm  
 wheel. Je - kyll and Hyde go - in' 'round.  
 tail. Frank-en - stein is in - side

Woh,

C Bb  
 — in - side — when I'm  
 my mind and the wheel's  
 your au - to - mo -  
 in - side — my - self -  
 C F  
 bile. Let me be — your car  
 Bb C  
 for a while child.  
 Dm  
 Shift me in - to gear, I'll be there.

Eb/Bb      Bb      C

Fill me up with Five Star gas - o - line,

girl. I'll be your car. I'll take

you an y - where. I

Don't you know that I

*no chord*

*1 F*

*no chord*

*2 F*

*V*

*3 F*

# LOVE TOUCH

Words and Music by MIKE CHAPMAN,  
HOLLY KNIGHT and GENE BLACK

Moderate Island beat

The musical score consists of eight staves of music. The top two staves are for the piano, showing a 'Moderate Island beat' with eighth-note patterns. The vocal part begins on staff 3 with a 'Bb' chord. The lyrics 'Ooh' are written below the vocal line. Staff 4 shows a 'Cm7' chord. The lyrics 'ba-by I don't know why,' are written below the vocal line. Staff 5 shows an 'A sus' chord. Staff 6 shows an 'Fm7' chord. The lyrics 'but some-how I al-ways seem\_to get tan-gled up\_in my pride.' are written below the vocal line, followed by 'Ooh'. Staff 7 shows a 'Cm7' chord. Staff 8 shows an 'A sus' chord. The lyrics 'ba-by, we're not that blind.' are written below the vocal line. Staff 9 shows a 'Cm7' chord. Staff 10 shows an 'A sus' chord. The lyrics 'Deep down in-side you know this' are written below the vocal line.

love's worth one more try.— Don't push it all a - side, — 'cause I want to be  
 good for you... I did-n't mean to be bad. But dar - lin' I'm still the best — that you  
 ev - er had. Just give me a chance... to let me show you how  
 much. I want to give you my love— touch.—

To Coda

**Ab**

I want to give you my love \_ touch.\_

**Eb**

**Ab**

To Coda

**Bb**

Why can't I climb - your walls and find some - where to hide?  
This ev - er chang - ing love is push - ing me too far;

**Cm7**

**Absus**

Can't I knock down your door and drag my - self in - side?  
I feel a need to reach you right now where-ev - er you are.

**Fm7**

**Bb**

I'll light your can - dles, and ba - by, may - be I'll light your life.  
These emp - ty arms are get - ting strong - er ev - ery day.

**Cm7**

**Absus**

**1 Fm**

I wan-na feel the breath - less end that you come to ev- ery night.  
Be - lieve me ba - by, they won't

**2 Eb/Ab**

D.S. al Coda

let you get a - way, no they won't let you get a - way, 'cause I want to be

**CODA**

**A<sub>b</sub>**      **E<sub>b</sub>**      **B<sub>b</sub>**      **A<sub>b</sub>**      **E<sub>b</sub>**      **B<sub>b</sub>**

no chord

Ooh, you're gon-na get a, ooh, -you're gon-na get a big love touch.



**E<sub>b</sub>**

love touch. love touch, love touch, love touch. You know it don't

**1 A<sub>b</sub>**

**E<sub>b</sub>**

I want to give you my love touch.

**A<sub>b</sub>**

**E<sub>b</sub>**

Ooh, you're gon-na get a, ooh, you're gon-na get a big

**Repeat ad lib.**

**A<sub>b</sub>      A<sub>b</sub>6**

love touch. love touch. Ooh.

**Optional ending**

**A<sub>b</sub>**

**E<sub>b</sub>**

rit.

# LOST IN YOU

Words and Music by ROD STEWART  
and ANDY TAYLOR

## Bright Rock tempo

1



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Eb



I spent all yes - ter - day  
I'm nev - er gon-na leave you a - gain.  
I was liv - in' a life of sin. —

Ab



try-in' to fig-ure out what I'm gon-na say.  
This job ain't worth the pain.  
God knows what a mess I was in.

One let-ter from the heart is so  
No mon-ey in the world ain't worth  
Sure glad you found me, I ain't

8

8

Eb



hard to start, ba - by. How's your mom-ma, how's the  
be - in' a - way from you. Ooh, ba - by I don't  
get - tin' an - y young - er. Hey! Ba - by, I just

Ab



wea-ther, how's that son of mine?  
sleep with - out you by my side.  
hope it ain't all a dream.

Lis-ten!

1

E♭

Yeah!

Ab

I'm in

Cm

B♭

love with you, wom - an, — it's a com - mon known, nat - 'ral \_\_\_ fact.

Ab

Cm

And I found what I'm look-in' for, — but

B<sub>b</sub>

so much more than that. I'm lost in

you. (I'm lost in you.) I'm lost in you. (I'm lost in

you.) I'm lost in you. (I'm lost in you.) I'm lost in

To Coda ♩ D.S. al Coda

you. (I'm lost in you.)

## CODA

you.) Hey!

*(Spoken first time:)* I miss you, baby. (I miss you, too.)

I miss your laugh - in' eyes. — I miss our ba - by cryin'.

145

A musical score for a two-part vocal performance. The top staff is in A♭ major and the bottom staff is in E♭ major. The lyrics are as follows:

I want to lay you out \_ and kiss you all o - ver.  
I'm com-in' home real soon.

Be rea-dy, 'cause when I do,  
I'm gon-na make love to you— like

fif - teen men!  
I'm lost \_\_\_ in you,—

and I love \_\_\_ it.

Chord boxes are provided above the staff changes:

- Ab (A♭ major) at the beginning of the first section.
- Eb (E♭ major) at the beginning of the second section.
- Ab (A♭ major) after "Be rea-dy".
- Eb (E♭ major) after "fif - teen men!".
- Ab (A♭ major) after "I'm lost \_\_\_ in you,—".
- Ab (A♭ major) before the final section.

146

E♭

I'm lost in, I'm lost in, I'm lost in you,

1                   2

and I just love

it.  
it.

Hey ba - by I love  
I'm lost in

it.

Repeat ad lib. and Fade

Child, Ba - by I love  
you.

# MAGGIE MAY

Words and Music by ROD STEWART  
and MARTIN QUITTENTON

Medium Rock beat

The musical score consists of three staves. The top staff shows a guitar part with four chords: D (0 0 0), Em7 (0 0 0), G (x 0 0 0), and D (0 0 0). The middle staff is a treble clef staff with a key signature of two sharps, indicating G major. It features a bass line on the bottom and a vocal line above it. The bottom staff is a bass clef staff with a key signature of one sharp, indicating A major. The vocal part includes lyrics: "1. Wake up, Mag-gie, I think I got some-thing to say to you.— It's late Sep - tem-ber and I real - ly should be back at school.—". Chords for the bass part are shown above the staff: A (0 0 0), G (x 0 0 0), and D (0 0 0).

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G x000 D 0  
 I know I keep you a - mused, but I

G x000 A 0 Em 0 000 F#m  
 feel I'm be - ing used. Oh, Mag - gie, I could-n't have tried an-y

Em 0 000 Asus4/E 0 0 E 0 000 A 0  
 more. You led me a-way from home just to

Em 0 000 A 0 Em 0 000  
 save you from being a - lone. You stole my heart, and that's

1. 2. 3. | 4.  
 what real - ly hurts. | 2. The  
  
 Repeat and fade

2. The morning sun, when it's in your face,  
Really shows your age.  
But that don't worry me none.  
In my eyes, you're everything.  
I laughed at all of your jokes.  
My love you didn't need to coax.  
Oh, Maggie, I couldn't have tried any more.  
You led me away from home  
Just to save you from being alone.  
You stole my soul, and that's a pain I can do without.
3. All I needed was a friend  
To lend a guiding hand.  
But you turned into a lover, and, mother, what a love  
You wore me out.  
All you did was wreck my bed,  
And, in the morning, kick me in the head.  
Oh, Maggie, I couldn't have tried any more.  
You led me away from home  
'Cause you didn't want to be alone.  
You stole my heart. I couldn't leave you if I tried.
4. I suppose I could collect my books  
And get on back to school.  
Or steal my daddy's cue  
And make a living out of playing pool.  
Or find myself a rock 'n' roll band  
That needs a helping hand.  
Oh, Maggie, I wish I'd never seen your face.  
You made a first-class fool out of me.  
But I'm as blind as a fool can be.  
You stole my heart, but I love you anyway.

# MANDOLIN WIND

Moderate country-rock

Words and Music by  
ROD STEWART

Moderate country-rock

When the rain came I thought you'd leave, 'cause I

knew how much you loved the sun; But you

chose to stay, stay and keep me warm through the

 A       E

dark - est nights — I'll ev - er know. 'Cause the

 B       A

man-do-lin wind could - n't change a thing, — then I know I

 E      D. C.  
 (including intro)  
 (E Bass) for extra verses

love ya. —

2. Oh, the snow fell without a break,  
Buffalo died in the frozen fields, you know.  
Through the coldest winter in almost fourteen years  
I couldn't believe you kept a smile.  
Now I can rest assured, knowing that we've seen the worst,  
And I know I love ya.

3. Oh, I never was good with romantic words,  
So the next few lines come really hard.  
Don't have much, but what I've got is yours,  
Except, of course, my steel guitar.  
Ha, 'cause I know you don't play  
But I'll teach you one day  
Because I love ya.

4. I recall the night we knelt and prayed,  
Noticing your face was thin and pale.  
I found it hard to hide my tears,  
I felt ashamed, I felt I'd let ya down.  
No mandolin wind couldn't change a thing,  
Couldn't change a thing, no, no.

B

*After last verse*

A

F#m

B

da.

The cold - est win - ter

in al - most four - teen years,

F#m

Nev - er, never change your mind.

A

And I

love ya, Yes, in - deed I love ya, And I

Repeat and fade

love ya, glo-ry, I love ya. And I

# MY HEART CAN'T TELL YOU NO

Words and Music by SIMON CLIMIE  
and DENNIS MORGAN

Moderate Rock

The sheet music consists of two staves. The top staff is for the piano, showing chords Em7, C(add9), Em7, 1 C(add9), and 2 C(add9). The bottom staff is for the guitar. The tempo is Moderate Rock. The lyrics are as follows:

1.,D.S. I don't want you to come 'round here no more; I beg you for mer - ey.  
 2. I don't want you to call me up no more, say-ing you need me.

You don't know how strong my weak-ness is or how much it hurts.  
 You're cra - zy if you think just half your love could ev - er

please me. 'Cause when you say it's o - ver with him,  
 Still I want to hold you, touch

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# OH GOD, I WISH I WAS HOME TONIGHT

Words and Music by ROD STEWART, PHIL CHEN,  
KEVIN SAVIGAR, JIM CREGAN and GARY GRAINGER

The musical score consists of four staves of music in 4/4 time, key of D major (two sharps). The vocal part (top staff) has lyrics. The piano accompaniment includes chords and bass notes.

**Chords:**

- D (Measures 1-2)
- Bm7 (Measures 2-3)
- A (Measures 3-4)
- D (Measures 4-5)
- Bm7 (Measures 5-6)
- A (Measures 6-7)
- D (Measures 7-8)
- Bm7 (Measures 8-9)
- A (Measures 9-10)
- D (Measures 10-11)
- Bm7 (Measures 11-12)
- A (Measures 12-13)
- D (Measures 13-14)
- Bm7 (Measures 14-15)
- A (Measures 15-16)
- D (Measures 16-17)
- Bm7 (Measures 17-18)
- A (Measures 18-19)
- D (Measures 19-20)
- Bm7 (Measures 20-21)
- A (Measures 21-22)

**Lyrics:**

rain poured down— the wind— swept a— ven - ue—  
On a - noth-er dark wet Dec-em-ber— af - ter - noon—

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Em G

D A Em

All my warmth and com -

G A

fort stayed with you 2. I would have

**VERSE 2:** I would have wrote you a letter but telephone calls are free  
'Cos the boys in the next apartment are working all day  
They're a great bunch of guys but I think they're all gay  
What am I doing avoiding what I'm trying to say.

## 160 CHORUS

C                    Am                    G                    D  
 Oh God I wish I was home to-night with you in my arms But  
 3

C                    Am                    G                    A  
 Oh God I wish I was home to-night

C                    Am                    G                    A  
 Oh God I wish I was home to-night

C                    Am                    G                    A  
 Oh God I wish I was home to-night

*VERSE 3:* Send me a naked picture by the U.S. mail,  
 Write a pornographic letter you know I won't tell,  
 Keep your legs closed tight keep your body under lock and key,  
 Stay home at night and save all the best parts for me.  
 Yeah baby.

*CHORUS 2:* Oh God I wish I was home tonight, yes I do baby  
 Oh God I wish I was home tonight, oh

*VERSE: (Instrumental)*

*VERSE 4:* I could be home in time for christmas if you want me to be  
 There's a plane leaves here at midnight arriving at three  
 But I'm a bit financially embarrassed I must admit  
 To tell you the truth my honey I haven't a cent.

*CHORUS:* Oh God I wish I was home tonight, tonight baby  
 Oh God I wish I was home tonight.

*VERSE 5:* Guess I'd better ring off before the boys get home,  
 My regards to all your family and everyone at home  
 There's a lump comes in my throat and a tear I can't hide  
 'Cos I want to see you so badly I just may die

*CHORUS:* Oh God I wish I was home tonight (with the ones that I love)  
 Oh God I wish I was home tonight.  
 Oh God I wish I was home tonight.  
 Oh my God I wish I was home tonight.

*VERSE 6:* I've been hearing voices out on the street,  
 They say you've found someone else who's really quite neat,  
 Bet he doesn't move you like I do  
 Tell me what I wanna hear that it just ain't true. (*fading*)

# OH NO, NOT MY BABY

161

Words and Music by GERRY GOFFIN  
and CAROLE KING

## **Moderate Rock**

Gmaj7  
  
 Fmaj7  
  
 Gmaj7

Am7  
  
 G

When my friends told me you had when  
 My ma - ma told me, "Son when

Am

some - one new, I did -n't be - lieve a sin - gle  
 ru - mors spread that there is truth some - where, and you should

Em  
  
 D9  
  
 G

word was true, I told them all — I had  
 use your head." But I sure did -n't lis - ten to

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Am Em Bm Am G/B C D

faith in you. what she said, don't you know | I kept a - right on say - in':

G Am Bm7 Em

Oh, no, — not my ba - by, oh, no, — not

Am7 Bm7 C D9 G Am7

my sweet ba - by. You're not like all those oth-er girls — who  
You're not like all those oth-er girls — who

Bm Em 1Am Bm C D 2Am Bm C D

play with the men hearts - like they were - toys. - tell you lies - No,  
lead you on - and

G Am7 Bm Em  
   

no. —— *Guitar solo* my ba - by.  


Am7 Bm7 C D9 Bb G  


Solo ends Tell me, — ba - by. I don't be -  


C Bm Am7 Bm7 C D7 G  


lieve what they're say - in', no. Oh, no, — not  


Am Bm Em Am Bm C D9  


Repeat ad lib. and Fade  
 my ba - by, oh, no, — not my sweet ba - by.  


# PASSION

Words and Music by ROD STEWART, PHIL CHEN  
KEVIN SAVIGAR, JIM CREGAN and GARY GRAINGER

Em7

The sheet music consists of five staves of musical notation for a piano or keyboard instrument. The first staff shows a treble clef and a bass clef, indicating two voices. The second staff shows a treble clef and a bass clef. The third staff shows a treble clef and a bass clef. The fourth staff shows a treble clef and a bass clef. The fifth staff shows a treble clef and a bass clef. The music is in common time (indicated by '4'). The key signature is E minor (one sharp). The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The music is divided into measures by vertical bar lines.

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Em7

1. Some - bo - dy some-where\_ in the heat of the night

D Em7

look - ing pret-ty dan-ger-ous\_ run-nig out of pa - tience.\_

(2) To .

VERSE 2: Tonight in the city  
 You won't find any pity  
 Hearts are being twisted  
 Another lover cheated, cheated.

*Instrumental: 8 bars of Em7*

Em7

(3) In the bars and the ca - fes - pas - sion in the streets and the al - leys -

D

pas - sion a lot of pre-ten - ding pas - sion ev-ery - bo - dy

MIDDLE

Em7 Cmaj7

search-ing - pas - sion. Once in love you're nev-er out a dan - ger

Am7 C

one hot night spent with a stran - ger all you want-ed was some - bo - dy to hold on

Bm B Em 7

to yeah... pas - sion

1 2

pas - sion.

**VERSE 4:** New York, Moscow, passion, Hong Kong, Tokyo, passion  
Paris and Bangkok, passion, a lotta people ain't got, passion.

VERSE 5: Hear it on the radio, passion, read it in the paper, passion,  
Hear it in the churches, passion, see it in the school yards,  
Passion.

MIDDLE: *(Repeat) – 2 times*

Em

Em

The musical score consists of three staves. The top staff has a treble clef and a key signature of one sharp (E major). It starts with a single rest. The middle staff has a treble clef and a key signature of one sharp (E major). It features a melodic line with eighth-note patterns and a dynamic marking "sva" above a bracket. The bottom staff is a bass staff with a bass clef and a key signature of one sharp (E major), providing harmonic support.

VERSE 6: Alone in your bed at night, passion, it's half past midnight, passion  
As you turn out your sidelight, passion, something ain't right, passion.

## ENDING

Em7                    C                              Em7

The musical score shows three measures. The first measure contains a Em7 chord. The second measure contains a C chord. The third measure contains an Em7 chord. Below the notes, the lyrics "There's no... pas - sion" are repeated three times, corresponding to each chord change. The bass line consists of sustained notes on the G string.

ENDING (*Cont.*) Passion, I need passion, you need passion.  
We need passion, can't live without  
Passion, won't live without passion,  
Even the president needs passion,  
Everybody I know needs some passion,  
Some people die and kill for passion,  
Nobody admits they need passion,  
Some people are scared of passion,  
Yeah passion.

# PEOPLE GET READY

Words and Music by  
CURTIS MAYFIELD

Moderately

The musical score consists of three staves. The top staff is for piano, showing a bass line and chords (D, Bm7, G, A/D, D). The middle staff is for vocal/guitar, with lyrics and chords (D, Bm7, G, A/D, D) above the staff. The bottom staff is for bass. Chords are indicated above the vocal/guitar staff, and lyrics are written below it.

**Chords:**

- 1st section: D, Bm7, G, A/D, D
- 2nd section: Bm7, G, D
- 3rd section: Bm7, G, D

**Lyrics:**

Peo - ple get read - y, there's a train a - com - ing. You  
 Peo - ple get read - y, there's a train to Jor - dan.

don't need no bag - gage, you just get on board.. All you need is faith \_\_\_ to hear the  
 Pick - ing up pas-sen-gers from coast to coast.. Faith is key, \_\_\_ o - pen the

To Coda

die-sels hum-ming. Don't need no tick-et, you just thank the Lord...  
doors and board them. There's hope for all among the loved the most.

1. Bm7 G D 2. Bm7 G D

There ain't no room for the  
hope-less sin-ner who would hurt all man-kind just to save his own. Have

D.S. § (Lyric 1) al Coda ♪

pit - y on those\_ whose choic-es grow thin-ner so there's no hid-ing place\_ from the king-dom's throne.\_

*Coda*

I'm get-ting ready.

I'm get-ting ready.

I'm get-ting ready.

read - y, this time I'm read - y.

# PINBALL WIZARD

Words and Music by  
PETER TOWNSHEND

**Brightly** ( $\text{♩} = 132$ )

1. Ever since I was a young boy — I  
 stands — like a stat- ue, — be-comes  
 Ain't got no dis-trac-tions, — can't  
 4. He's been on my fav-rite tab- le,

B

played the sil - ver ball; From So - ho down to Bright - ton I  
 part of the ma - chine, Feel - in' all the bump - ers,  
 hear no buz - zes and bells, Don't see no lights a - flash - in'  
 He can beat my best, His dis - ci - ples lead him in And

A

must have played 'em all But I ain't seen noth - in' like him in  
 al - ways play - in' clean, Plays by in - tu - i - tion,  
 plays by sense of smell, Al - ways gets a re - play  
 he just does the rest. He's got cra - zy flip - pin' fin - gers,

G

an - y a - muse - ment hall. } That deaf, dumb and blind kid  
 dig - it coun - ters fall }  
 nev - er seen him fall. }  
 nev - er seen him fall.

To Coda

B A D E

sure plays a mean pin - ball.

B A D E

1. 2. He's a pin - ball wiz - ard there has \_\_\_\_ to be a twist, A  
 3. I thought I was \_\_\_\_ the bod - y - ta - ble king, But

pin - ball wiz - ard, got such a sup - ple wrist \_\_\_\_  
 I just hand - ed my pin - ball crown to him.

**1.2.**

How do you think — he does — it? —  
*(I don't know. —)*

What makes him so good? — 2. He  
 3. —

**Coda**

ball.

# REASON TO BELIEVE

175

Words and Music by  
TIM HARDIN

that you lied straight-faced while I cried.  
 Still I look to find a rea -  
 son to be - lieve. Some - one like  
 you makes it hard to live with - out  
 2. Violin solo

some - bod - y else. Some - one like you. makes it  
 eas - y to give, — nev - er think a - bout my - self. —  
 If I gave — you time — to change my mind. —  
 If I list - ened long e - nough — to you —  
 Solo ends  
 I'd find a way — just to leave —  
 I'd find a way — to be - lieve —



2 C

- son to be - lieve

rit.

Slowly

G Dsus G

A tempo

C D

Some - one like you makes it hard to live with -

Em D

Repeat and Fade

out nev - er think some - bod - y else. a - bout my - self. Some - one like

# SAILING

Words and Music by  
GAVIN SUTHERLAND

Slowly  
Tacet

Guitar ————— G  
(capo 3rd fret)

Piano ————— Bb

*I am*

*sail - ing, I am sail - ing home a -*  
*hear me, can you hear me through the*

*gain — 'cross the sea, I am*  
*dark night far a - way? I am*

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A 0 0  
 C  
 sail - ing, for - ev - er wa - ters to be  
 dy - ing, cry - ing, to be

Em 0 0 0 0  
 Gm  
 near - you, to be free. I am  
 with - you, who can say. We are

Am 0 0  
 Cm  
 Bb  
 F7  
 fly - ing, I am fly - ing like a bird - 'cross the  
 sail - ing, we are sail - ing home a - gain - 'cross the

G x000  
 Bb  
 Em 0 0 0 0  
 Gm  
 C 0 0  
 Eb  
 f - mf  
 sky. I am fly - ing, pass-ing high - clouds to be  
 sea. We are sail - ing salt - y wa - ters to be

1. Am 0 G x000 Bb D7 0 Cm  
with - you, to be free. Can you near - you, to be

free. — Oh, Lord to be near - you, to be free; — oh, Lord to be

near - you, to be free. — Oh, Lord to be near - you, to be

free, oh, Lord. —

D. S.  
(instrumental and fade)

# SHAPES OF THINGS

By PAUL SAMWELL-SMITH,  
JAMES McCARTY and KEITH RELF

Medium Rock

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff. The piano part features a continuous eighth-note pattern throughout. The guitar part includes chords and strumming patterns. Chord changes are marked with letters above the staff: C, Fsus/C, F/C, C7, and Fsus/C again. The lyrics are integrated into the music, appearing below the notes. The vocal line starts with "Shapes of things before my eyes." and continues through several lines of lyrics, including "Here with in my frame," "has helped me just hurt to despise my brain," and "will time make men more the."

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no chord

To Coda φ

wise?  
same?

2

F(no3rd)

E♭(no3rd)

no chord

Come to - mor - row

will I be old - er?

F(no3rd)

no chord

Come to - mor - row

may-be a sol - dier (now lis-ten)

E♭(no3rd)

no chord

may-be I'm old - er

Come to - mor - row

G(no3rd)

than to - day.

C Fsus/C F/C

C Fsus/C F/C

C Fsus/C F/C

The musical score consists of four staves of music. The top staff is for the vocal part, featuring lyrics: "than to - day." The vocal line includes a melodic line with a grace note and a sustained note. The second staff is for the guitar, showing chords G (no 3rd), C, Fsus/C, and F/C. The third staff is for the vocal part, featuring a melodic line with eighth-note patterns. The fourth staff is for the guitar, showing chords C, Fsus/C, and F/C. The bottom staff is for the vocal part, featuring a melodic line with eighth-note patterns. The score is numbered 185 at the top right.

**no chord**

G(no3rd) C(no3rd) C(no3rd)/B $\flat$  B $\flat$ (no3rd) C(no3rd)

C(no3rd) B $\flat$ (no3rd) C(no3rd) B $\flat$ (no3rd)

*Guitar solo - ad lib.*

C(no3rd) 1 B $\flat$ (no3rd) 2 B $\flat$ (no3rd)

G(no3rd)

D.S. al Coda

Lis - ten.

CODA

C7

rit.

molto rit.

3

..

..

# SO MUCH TO SAY

By MICHAEL D'ABO  
and ROD STEWART

Moderate Blues ( $\text{D7}$ )

G G7 B<sub>2</sub>dim F<sub>9</sub>(no3rd) F<sub>#</sub>dim G C<sub>7</sub> D<sub>7</sub> G<sub>7</sub>

So much to say  
Piano solo - ad lib.

C<sub>7</sub> G<sub>7</sub>

and so lit - tie time to say it in.

I've got so much to say, ba - by, but so lit - tie time to say

D7  
 it in. — But what-ev-er I tell you I hope —  
 G7  
 that you hear one babe. Now lis-ten.  
 Piano solo ends What I've said so ma-ny times. I got so much to say —  
 C9  
 night. and be so good while I'm a-way. Now lis-ten here.  
 and so lit-tle time to say it in.  
 C7  
 Say your prayers ev -'ry night  
 So much to say and so



# SOME GUYS HAVE ALL THE LUCK

Words and Music by  
JEFF FORTGANG

With a steady beat

The musical score consists of six staves of music. The first two staves begin in D major (D chord) and transition to A/D major (A/D chord). The third staff begins in Bm major (Bm chord) and transitions to Em major (Em chord). The fourth staff begins in C major (C chord), followed by Asus (Asus chord), and A major (A chord). The fifth staff contains the lyrics "Some guys have" and "all the luck." The sixth staff concludes the lyrics with "Some guys have all the pain."

**Chords:**

- D (Staff 1)
- A/D (Staff 1)
- Bm (Staff 3)
- Em (Staff 3)
- C (Staff 4)
- Asus (Staff 4)
- A (Staff 4)
- D (Staff 6)
- Bm7 (Staff 6)

**Lyrics:**

- Some guys have
- all the luck. — Some guys have all the pain. —

Em

Some guys get all the breaks. Some guys do ...

noth-ing but com-plain.

A - lone in a crowd - on a  
Some-one to take - on a  
All of my friends - have a

bus af-ter work - ing, I'm - dream - ing.  
walk by the lake - Lord, let it be me.  
ring on their fin - ger, they have some - one.

The

guy next to me - has a girl in his arms, - my arms are emp - ty.  
Some-one who's shy, - some-one who'd cry - at sad - mov - ies.  
Some-one to care - for them, - it ain't - fair, - I got - no - one.

D

I How does it feel — when the  
The car over - heat - ed, I

A/D                    Bm

girl next to you says she loves you?  
ev - er found out she was fool - in' me.  
called up and plead - ed, there's help on the way.

Em                    C

Seems so un - fair — when there's love ev 'ry - where\_ but there's  
You're just a dream, and as real as it seems, I ain't that  
I called you col - lect, — you did - n't ac - cept, — you had

D/A                    A                    D

none for me.  
luck - y. —  
noth - ing to say. — } Some guys have all the luck..

Bm7

Some guys— have all — the pain.— Some guys get

all the breaks.— Some guys — do — noth - ing but com-plain.

To Coda

Woo — woo — woo. — Woo — woo —

woo. —

1 Asus

2

Woo — woo —

G

woo. — Woo — woo — woo. —

A Bm

Sax solo

A Bm

<sup>1</sup>A

The musical score consists of six staves. The top staff shows a guitar part in G major with a 'G' chord diagram above it. The second staff shows a guitar part with a 'Woo' vocal line. The third staff shows a bass line. The fourth staff starts with a 'A' chord diagram and continues with a 'Bm' chord diagram, labeled 'Sax solo'. The fifth staff shows a guitar part with an 'A' chord diagram. The sixth staff shows a guitar part with a 'Bm' chord diagram. The seventh staff shows a guitar part with a '<sup>1</sup>A' chord diagram.

2 A G D.S. al Coda

*Solo ends*

CODA D

But if you were here with me,

Bm<sup>7</sup>

I'd feel so happy, I could cry.

Em

You are so dear to me, I just can't

A7

let you say good - bye.

Woo      woo

D

woo.      Woo      woo

Bm

woo.      Woo      woo      woo.

G

Repeat and Fade

Woo      woo      woo.      Woo      woo

# STAY WITH ME

Words and Music by ROD STEWART  
and RON WOOD

Moderate Rock

The sheet music consists of five staves of musical notation. The top staff is for the piano, showing a treble clef, a key signature of four sharps, and a common time signature. It includes chords labeled A, B, and D, with a dynamic marking of *mf*. The second staff is also for the piano. The third staff is for the vocal part, starting with a rest followed by a melodic line. The fourth staff is for the piano. The fifth staff is for the vocal part, containing lyrics for the first two stanzas. Chords labeled § and B appear above the vocal line in the fourth and fifth staves respectively.

**Vocal Lyrics:**

- In the morn - need too much per-suad-in',
- in', don't say I you love me to sound de - grad -  
please don't say you love me,

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D

in', 'cause I'll but with on - face ly like kick that on you you got ly

out of the door. I Red  
noth - in' to laugh - a - bout.  
kick you out - the door.

know your name is Ri - ta 'cause your  
lips, Yeah, I'll pay hair and fin - ger - nails, I  
Yeah, I'll pay cab fare home, you can e -

per - fume's smell - in' sweet - er since  
hear you're a mean old Jez - e - bel, let's  
ven use my best col -ogne, just don't -

A

I  
Red

B

D

A

cards.

B

D

The musical score consists of four staves. The top staff is for the right hand of the piano, the second staff is for the left hand of the piano, the third staff is for the guitar, and the bottom staff is for the bassoon. The score includes lyrics for the guitar part. The key signature is A major (no sharps or flats). The tempo is indicated by a '♩' with a '4' above it, suggesting a quarter note duration. The score is divided into sections labeled D, A, B, and D, each starting with a guitar chord diagram. The lyrics are:

when up I saw you down on the floor.  
go up stairs and read my in' tar - ot  
be here in the morn - in' when I wake up.

cards.

1

A

2,3

You won't

Stay with me, stay with me, for to-night.

— you'd bet-ter stay with me.

Stay with me, stay with me, for to-night.

A musical score for piano/vocal/guitar. The vocal part is in soprano clef, the piano part is in bass clef, and the guitar parts are indicated by chord boxes above the staves.

The score consists of five systems of music:

- System 1:** Starts with a D major chord (Guitar D). The vocal line sings "you're gon - na stay with me." The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line over a sustained note. The piano accompaniment continues with eighth-note chords. The vocal line begins "So, in the morn -".
- System 2:** Labeled "CODA" with a circle symbol. The vocal line continues from the previous system. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line over a sustained note. The piano accompaniment continues with eighth-note chords.
- System 3:** Starts with a D major chord (Guitar D). The vocal line continues from the previous system. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line over a sustained note. The piano accompaniment continues with eighth-note chords.
- System 4:** Starts with an A major chord (Guitar A). The vocal line continues from the previous system. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line over a sustained note. The piano accompaniment continues with eighth-note chords.
- System 5:** Labeled "To Coda ⊕" (circle symbol). The vocal line continues from the previous system. The piano accompaniment consists of eighth-note chords. The vocal line ends with a melodic line over a sustained note. The piano accompaniment continues with eighth-note chords.

Text labels in the score include "D", "A", "To Coda ⊕", "D.S. al Coda", "CODA", "E", "D", "A", and "Repeat and Fade".

# STONE COLD SOBER

Words and Music by ROD STEWART  
and STEVE CROPPER

Moderately

Tacet



Nev - er get to bed be-fore sun - up, al -  
er found a dime in a gut - ter, al -  
day is a drag, so for - get it, Mon -



C

F

ways get caught in the rain; some-times I might get in  
ways get my best friends drunk. If the pres-dent tries to  
day you can make up for that; Tues-day, take a taste for



G

trou - ble,  
 call me,  
 din - ner,  
 say, if you're  
 nev - er was one to com - plain.  
 "Rod - ney, come on o - ver for lunch,"  
 all right spend it in bed.

C

Now gen-tle-men, you must a - gree —  
 I'd say, "Gen-tle-men, ex-cuse me, please —  
 But on Thurs - day pre-pare for your week-end

B<sub>b</sub>

F

ain't it  
 but I'm  
 and let

G

worth it when you're out on cloud — thir - ty - three to be  
 bus - y with my bud - dies up on cloud thir - ty - three." Yeah,  
 Fri - day dis - ap - pear in - to Sat - ur - day morn - in' when you're

C

F              Dm              C

stone cold so - ber a - gain, — down —

— in the al - ley a - gain, —

F              Dm              C [1, 2.]              Eb              E

stone cold so - ber a - gain. Nev - Sun -

3.              F

# SWEET LADY MARY

Words and Music by ROD STEWART  
RON WOOD and RON LANE

Moderately  
no chord

F C

Sweet Lad - y  
O - ver the  
Slide Guitar solo

Mar - y has to the rest her poor head.  
stones a - long - dust - y old - road.

F

C F

Wakes in the morn - ing with her break - fast in bed.  
with ev - 'ry foot - step one more tale - is told.

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C

I tried to help her but I  
With ev - 'ry turn - ing one more

F

C

did not know how.  
sight — to see.

I tried to  
Seet Lad - y

F

love her but it's the all — o - ver now.  
Mar - y's seen the last — of me. —

G

F

Noth-ing's left to com - fort me ex - cept a sun - ny day.  
A les - son is learned I'll nev - er come this way a - gain.

C  
 F

Steal — a - way,  
 I'll steal — a - way,

1 C F  
 steal a - way.

2 C F  
 steal a - way.

3 C F6

no chord

F6                    C

I Her Span - ish hab - its are so  
think I'll go back home and

F                    C

hard to for - get.  
start all a - gain.

The la - dy's  
Where the Gulf Stream

F

lied with ev - ry breath, I ac - cept.  
wat - ers tend to ease the pain.

C                    F

Was a mat - ter of time be - fore my face did not fit.  
And on a new day when I've mend - ed the wound.

C

I knew all a - long I'd have to  
Sweet Lad - y Mar - y's gate I

F6/C

G

quit.  
swear I'll be bound. — An - y - way now.  
But be - fore I sit

I bet - ter not waste an - y - more of your time.  
And I'll  
down a - gain and waste an - y - more of your time. I bet - ter

C F 1 C F

Steal a - way, steal a way.

2 C F  
Steal a - way.

C F/C

1 - 5 6 C

F no chord F/C C

The musical score consists of five staves. The top staff is vocal (soprano) with lyrics: "Steal a - way." The second staff is piano/vocal (alto). The third staff is piano/bass. The fourth staff is piano/vocal (tenor). The fifth staff is piano/bass. Chords are indicated above the staves: 2 C, F, C, F/C, 1 - 5, 6, C, F, no chord, F/C, C. Measure numbers 1-5 and 6 are also shown. The score includes various musical markings such as grace notes, slurs, and dynamic changes.

# THIS OLD HEART OF MINE

By BRIAN HOLLAND, LAMONT DOZIER,  
EDDIE HOLLAND and SYLVIA MOY

Moderately

Tacet

The musical score consists of three staves. The top staff is for the piano, starting with a treble clef, a key signature of two sharps, and a common time signature. It includes dynamic markings 'mp' and 'Tacet'. The middle staff is for the guitar, indicated by a treble clef and a guitar icon with the letter 'A'. The bottom staff is for the bass, indicated by a bass clef. The vocal part begins on the second page with lyrics: 'This old heart— of mine been broke a thou - sand times. Each time you break— to hide my hurt in - side. This old heart—'. The vocal part continues with 'Instrumental' below it. The instrumental part features a treble clef and a guitar icon with the letter 'C'. The vocal part resumes with 'a - way, of mine feel you're al - ways gone to stay. Lone - ly nights—'. The instrumental part continues with a treble clef and a guitar icon with the letter 'D'.

A C<sup>#</sup>m7

— that come,  
— treat me      mem - o - ries —  
leaves me in — that go,  
com - plete. bring - ing you back -  
You're here for —

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 11 begins with a sixteenth-note grace note followed by an eighth note. Measures 12 and 13 show a melodic line primarily consisting of eighth notes.

A musical score for 'The Week' by The Beatles. The top part shows a guitar chord diagram for 'D' (D major) with fingerings: index on the 2nd string, middle on the 3rd string, and ring on the 4th string. The bottom part shows a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "a - gain, hurt - ing me more and more. the day, gone for the week."

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in G major (two sharps) and common time. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

Bm7  
G C D  
E7  
G C D

May - be \_\_\_\_\_ it's my mis - take \_\_\_\_\_ to show this  
But if I want you a hun dred times, a  
May - be \_\_\_\_\_ it's my mis - take \_\_\_\_\_ to show this



1.

I love you; this old heart weeps for  
I love you, yes, I

2.

D. S. al Coda ♩

Bm7 E7 D Bm7 E7

you. I try hard do.

*Repeat and fade*

Coda

D A E7 A

com - ing or go - ing, but I love you, yes, I

*Repeat and fade*

C#m7 D A/C# Bm7 E7

do. This old heart weeps for you. I

# TO LOVE SOMEBODY

Words and Music by BARRY  
and ROBIN GIBB

Moderately

The sheet music consists of two systems. The first system starts with a piano introduction in 4/4 time, major key, with a dynamic of *mp*. It features a guitar chord chart above the piano part, showing chords A, G, D, and A. The second system begins with lyrics: "There's a light, brain". The piano part continues with eighth-note patterns. The lyrics continue: "a certain kind of light I see your face again;". The piano dynamic changes to *mf*. The lyrics then continue: "that never shone on me. I know my frame of mind.". The piano part concludes with a final chord.

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E D7 A  
 you, — ain't got? You don't know what it's like,  
 you, — ain't got?

E D A  
 ba - by, you don't know what it's like to love some-

E D  
 bod - y, to love some - bod - y the way I

1 A 2 A E D.S. and Fade  
 love you. In my love you.

# TONIGHT I'M YOURS

219

Medium beat

Words and Music by ROD STEWART,  
JIM CREGAN and KEVIN SAVIGAR

The sheet music consists of four staves. The top staff shows a vocal line with a guitar chord chart above it, indicating chords E, A, and C#m. The second staff shows a piano/vocal line. The third staff shows a vocal line with lyrics. The fourth staff shows a piano/vocal line.

**Vocal Chords:**

- Chord E: Four vertical lines with a 0 at the top.
- Chord A: Two vertical lines with a 0 at the top.
- Chord C#m: Three vertical lines with a 0 at the top.

**Lyrics (Staff 3):**

I can tell by the look in your eyes  
I don't really want to challenge you  
And to-morrow morning we won't cry

you've been bored for a  
marry you or re-  
you go your way, hon-ey,

long, long time.  
mem - ber you.  
I'll go mine.

You need love and so do I  
I just wan - na make love to you for  
I'm the one who did - n't waste your time

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A

turn it all a - round.  
twen - ty four hours or more. (or more)  
mem - ber me this way.

I don't want an ev - er -  
I'm on - ly look - ing for a  
And if you nev - er see my

B

C#m

last - ing thing,  
fan - ta - sy,  
face a - gain,

I don't care if I see you a - gain -  
an in-ter - lude from re - al - i - ty  
think of me as a per - man-ent friend.

C#m

so grab your coat and hon - ey tell your friends -  
you  
don't want no - bod - y tryin' to res - cue me so  
the one who loved you like a hur - ri - cane then

A

won't be home, you won't be home, you won't be home.  
rock me babe, rock me babe, rock me, rock me. } To -  
dis - ap - peared, dis - ap - peared, dis - ap - peared..

## CHORUS

night I'm yours, do an - y - thing that you want me to (Don't hurt me, don't hurt me). To -  
 night I'm yours, do an - y - thing 'cos I want you to. (I)  
 (Just don't hurt me, ba - by.) want you to (Don't hurt me, don't hurt me.) To -  
 want you to  
 night I'm yours, do an - y - thing that you want me to (Don't

E

hurt me, don't hurt me) To - night you're mine,— to - night you're mine— do  
an - y - thing.— do an - y - thing.— To - night you're mine,— to -  
night you're mine— to - night, al - ways to - night you're mine.—  
Do an - y - thing that you, do an - y - thing that you, do an - y - thing that you

E

want me to,— you want me to,— you want me to,— you  
 want me, want— me, want— me, just do an - y - thing—  
 — (spoken) an - y - thing your heart de-sires, babe.—

Repeat to Fade

E D

# TONIGHT'S THE NIGHT

Words and Music by  
ROD STEWART

Moderately slow rock beat ( $\text{C} = \frac{3}{8}$ )

Stay a-way from my window;  
stay a-way from my back door too.  
Disconnect the  
telephone line;  
relax, baby, and draw that blind.

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Bbmaj7 G7 F/A G/B C

Kick off your shoes  
Come on, an - gel,  
Don't say a word,  
and my my

Fmaj7 C Fmaj7

sit right down —  
heart's on fire;  
vir - gin child; —  
and loos - en up —  
don't de - ny your  
just let your in - hi  
pret-ty French - gown.  
man's de - sire.  
bi-tions run — wild.

C Fmaj7 C

Let me pour - you a good long drink; —  
You'd be a fool to stop this tide;  
The se - cret is a - bout to un - fold  
ooh, ba - by, don't you  
spread your wings and let me  
up stairs — be - fore the

Fmaj7 C Fmaj7

hes - i - tate. — | 'Cause to - night's the night; —  
come in - side. — | night's too old. —

C Am Dm

it's gon-na be al right. 'Cause I love you, girl; ain't no

F C 1,2 G

bod-y gon-na stop us now.

3 G 3 C 3 Fmaj7

Repeat and Fade

The musical score consists of five staves of music. The top staff features a vocal line with lyrics: 'hes - i - tate. — | 'Cause to - night's the night; —' followed by 'come in - side. — | night's too old. —'. The second staff shows a piano line with chords C, Am, and Dm. The third staff continues the vocal line with 'it's gon-na be al right. 'Cause I love you, girl; ain't no' and concludes with 'bod-y gon-na stop us now.' The fourth staff shows a piano line with chords F, C, and 1,2 G. The bottom staff shows a piano line with chords 3 G, 3 C, and 3 Fmaj7. A 'Repeat and Fade' instruction is placed at the end of the score.

# WHAT AM I GONNA DO

(I'm So In Love With You)

227

Words and Music by ROD STEWART,  
TONY BROCK and JAY DAVIS

Moderately, driving

F#m/E E

1,2 F#m

3 F#m B E/B B F#m

Can I tell —

S F#m/E E F#m

mill you what you mean to me? — You're as cen -  
lion oh so rare. — A night - en -  
sweet one of a kind. — And so

F#m/E E F#m F#m/E E

- tral as the air I breathe. — Al-most im - poss - i - ble to be - lieve -  
gale in Berke - ly Square. — And, ba - by, I ain't go - in' no - where.  
dif - fi - cult to de - fine. — I could drape that kiss on you -

The musical score consists of two staves. The top staff is for piano/vocal, showing a treble clef, a key signature of four sharps, and a common time signature. It includes dynamic markings like 'f' and 'Moderately, driving'. The bottom staff is for guitar, showing chords in F#m, E, B, E/B, B, and F#m. The score includes lyrics for both the vocal and guitar parts, with some lyrics appearing below the staff. Chord boxes are placed above the staff at various points.

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F#m B B7

that - you're mine.  
with - out you.  
an - y time.

You're like  
You are the  
This is De

F#m/E E F#m F#m/E E

week-ends all — year long, —  
goal that wins — the game, —  
Chap - i - lan at the top, —

un-der a hot Ja - mai - ca sun.  
the ver - y last bus home in the rain.  
a na-tional an-them, an A - pril show-

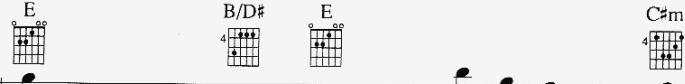
F#m F#m/E E F#m

er,  
You are a win-ner at a hun-dred to one.  
You're like rock and roll and cham - pagne..  
to-mor-row's fash-ion and now I've found you,

Yes, — you  
all — in  
I'm — com -

B A B Bdim C#m B/D#

are.  
one.  
plete. } Stuff that — you've got is stuff that — I need right

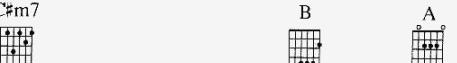
E                      B/D#                      E                      C2m  

 now.                      { 1, 3 You don't have to prove it no more.  
 2 Let's not mess a - round an - y more. } I'm

B/D#                      A                      B7                      A                      B                      C#m7                      B  

 down on my bend - ed knees, hon - ey.

no chord                      E  

 What am I gon - na do?

C#m7                      B                      A  

 I'm so in love - with - you.

$\beta$

To Coda  $\Theta$

E

C<sup>#</sup>m7

B

To Coda  $\Theta$

A

What am I gon - na say if ev - er you go a way?

One in a What am I gon - na do?  
What am I gon - na say?

C<sup>#</sup>m7

B

A

if I'm so in love with you, way?

D.S. al Coda

I'll be your

1 2

1 2

**CODA**

F#m/E E

I'm like a school-boy in your hands...  
vid - ual - ly quite u - nique.

I wan - na get up and sing and dance.  
You real - ly swept me off my feet.

You see one hell of a happy man.  
And, ba - by, you look, oh, so neat

F#m

F#m/E E

F#m/E E

F#m

B

Repeat ad lib. and Fade

In - di -  
La - la - la,

stand - ing here.  
with noth-ing on.

3

# TRUE BLUE

Moderately

Words and Music by ROD STEWART  
and RON WOOD

Moderately

D  
D/C#  
Bm

Nev - er been a mil - lion - aire, — and I tell you, mom - ma, I don't care.  
Sit - tin' in the moon - light glow, — ex - cuse me if my feel - ings show,

D  
D/C#

Nev - er gon - na own a race - horse — or a fast -  
Watch-in' all the trucks roll by, — dréam -

Bm  
D

- back, mid - en - gine Porshe. — Don't think I'll own a pri - vate chair.  
in' up an al - i - bi. — You see, back home I'm con-sid - ered the fool -

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D/C  
6

Bm

on the stock — ex - change, I've no pray'r.  
but may - be they're right, I don't know. So  
So

D

D/C#

G  
ooo

Em7/A  
oooo

won't you help me make up my mind, —  
can't you help me make up my mind, — Don't you think I'd better get my-self back

D

D/C#

Bm

home? —

D/C#

D

D/C#

Bm

Dad - dy says he'll buy me a car — to drive — Just ask for

it as I need: He wants me back at an - y ex - pense — he's got a  
 Bm D  
 lot more mon - ey than sense. Fun - ny, but now that I've grown  
 D/C# Bm  
 they all wan - na be con - cerned.  
 D/C# D/G  
 Oh, please can you make up my mind, — Don't you think I'd

Em<sup>7</sup>/A  
 oooooo  
 G  
 ooo  
 A  
 o  
 Bm(addC#)  
 G  
 ooo  
 bet-ter get my-self back home?  
 Just don't know what to do...

A  
 ooo  
 F#m  
 G  
 ooo  
 May-be I'll walk, may -

A  
 ooo  
 Bm  
 G  
 ooo  
 - be I'll ride, may-be I'll nev - er ev - er de - cide...

*faster*  
 A  
 ooo  
 F#m  
 G  
 ooo  
 G  
 ooo C/G  
 G  
 ooo C/G  
 G  
 ooo Repeat  
 and fade

This sheet music page contains six staves of musical notation. The top staff is for guitar, featuring chords Em7/A, G, A, Bm(addC#), and G. The lyrics 'bet-ter get my-self back home?' and 'Just don't know what to do...' are written below the notes. The second staff is for bass, showing eighth-note patterns. The third staff continues the bass line. The fourth staff is for guitar, showing chords A, F#m, and G. The lyrics 'May-be I'll walk, may -' are written below. The fifth staff is for bass. The sixth staff is for guitar, showing chords A, Bm, and G. The lyrics '- be I'll ride, may-be I'll nev - er ev - er de - cide...' are written below. The final section starts with a 'faster' instruction, followed by guitar chords A, F#m, G, G, C/G, G, and G. The lyrics 'Repeat and fade' are written above the last two chords.

# YOU CAN MAKE ME DANCE, SING OR ANYTHING

Words and Music by ROD STEWART, RON WOOD  
IAN MCLAGEN, KENNY JONES and T. YAMAUCHI

Moderately funky



Dm



(Vocal 3rd  
time only) Yeah, ba - by,

I wan-na say \_\_\_\_ some-thing to you.



1,2

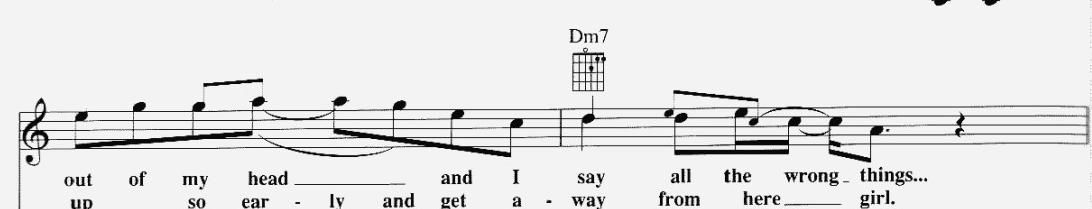
3 Dm/G

C

Some-times Some-times I when I get  
I want to get



Dm7



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C

Some - times, I know, I stay  
Sum - mer's gone - and be - fore long

Dm7

out late at night — and I get back — fight - ing.  
north wind's gon - na bring - the snow.. I'll keep us warm.. girl.

And some-how all my plans keep  
My schemes, it seems, — are

Dm7

slip - pin' through - my hands — and I end up cry - in'.  
mere ly dreams— fad - ing with each morn - ing.

C

But this old I can be a mil - lion - aire, is  
heart of mine

hon - ey, when you're stand - in' there, you're so ex - cit - ing.  
far too proud not to keep on try - ing.

'Cause you can make me dance, you can make me sing, you can make me

do just an - y old thing — and I love it.

1 G7

2 G7

C

thing. — Yeah, ba - by.

Guitar solo - ad lib.

Dm7

I

Solo ends So, lit - tle bird, don't fly a - way. I want you here ev - 'ry day don't

2

C

ev - er leave me.

I'd rath-er loose both my eyes than

240

Dm7

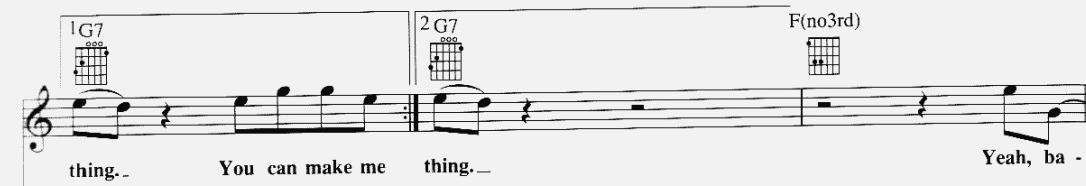


'Cause you can make me



C

Am7



2 G7

F(no3rd)



C

Dm

C/E

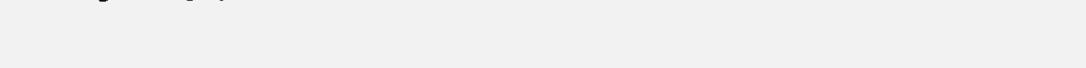
F/C

C

Repeat and Fade

Dm

Em



# YOU WEAR IT WELL

241

Medium Rock beat

Words and Music by ROD STEWART  
and MARTIN QUITTENTON

The musical score consists of four staves of music. The first staff shows a guitar chord progression: D (0), Em7 (0 0 0), D/F# (x0), G (x000), Asus4 (0 0), A (0 0), and D (0). The second staff shows a bass line and a guitar line with eighth-note patterns. The third staff continues the bass line and guitar line. The fourth staff shows a guitar line with eighth-note patterns and lyrics: "I had nothing to do on this hot after-noon but to settle down and write you a line." An instrumental section follows. The music is in 4/4 time with a key signature of one sharp.

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A 0 0 D 0 G x000

would-n't get in touch-with me.— sat downand cried on the stairs..— Though You knew it did -n't I ain't beg - gin' or  
I ain't beg - gin' or

A 0 0 D 0

los-in' my head,— I sure do want you to know — that you wear it well;— what it's worth.,— you made me feel a mil - lion-aire. — And you wear it well,—

A 0 0 Em7 0 0 0 D/F# x0 0 0 Em7 0 0 0 A 0 0

ver - y the la - dy in the fan so fine. Oh, my.  
Mad-am-e O - nas - sis got noth-in' on you. No, no.

D 0 G x000

Re-mem-ber their base - ment par - ties, your broth-ers ca - vort - ing, the  
And when my cof-fee is cold\_ and I'm get - tin' told - that I

A  
0 0

D  
0

G  
x000

all - day rock-and-roll show. The home - sick blues and the  
got - ta get back— to work, so when the sun goes low and you're

A  
0 0

D  
0

rad - i - cal views — have - n't left a mark - on you. You wear it well; —  
home all a - lone, — think of me and try not to laugh. And I'll wear it well. —

A  
0 0 0

Em7  
0 0 0

D/F#  
x0

Em7  
0 0 0

a lit - tle out of time, — but I call don't col -  
I don't ob - ject if you

A  
0 0 0

D  
0

G  
x000

D  
0

mind. But I ain't for - get-tin' that you were once mine, but I'll be -  
lect. 'Cause I ain't for - get-tin' that you were once mine. But I

G x000 D 0 G x000

lieve it with-out e - ven try'n'.

feel it with-out e - ven try'n'.

Now I'm Now I'm eat-in' my heart\_ out,

eat-in' my heart\_ out,

1. A D 2. A

Tacet

try'n' to get a let-ter through.

try'n' to get back- to you.

*Repeat and fade*

D 0 Em7 0 0 0

D/F# x0 G x000 Asus4 0 0 0 A 0

# YOU'RE IN MY HEART

Words and Music by  
ROD STEWART

Moderately ( $\text{♩} = \text{♪}$ )

The musical score consists of three staves of music. The top staff starts with a treble clef, a key signature of four sharps, and a common time signature. It includes three guitar chord diagrams: Emaj7/G# (X), Em7-5/G (X), and F#m7. The middle staff starts with a bass clef and a key signature of one sharp. The bottom staff continues the bass line. The lyrics begin in the third measure:

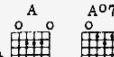
A/B   Bb/C   B/C#   C/D   5 fr.   E   7 fr.

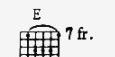
I did - n't know - what day it was - when you walked -  
I took all those hab - its of yours that in the be -

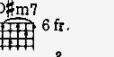
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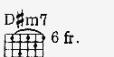
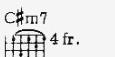
C<sup>#</sup>m7 4 ft. B E 7 ft.  
 — in — to the room. — I said hel - lo — un  
 gin - ning were hard to ac - cept. Your fash - ion sense - for  
  
 D<sup>#</sup>m7 6 ft. C<sup>#</sup>m7 4 ft. B  
 no - ticed; you said good - bye — too soon. — The  
 Beards - ley prints I put down to ex - pe - ri - ence. —  
  
 E 7 ft. D<sup>#</sup>m7 6 ft. C<sup>#</sup>m7 4 ft.  
 Breez - in' through\_ the cli - en - tele,\_ spin-ning yarns — that were — so  
 big - bosomed la - dy with the Dutch ac - cent who tried to change my point - of  
  
 B E 7 ft. D<sup>#</sup>m7 6 ft.  
 lyr - i - cal, — I real - ly must\_ con - fess right here\_ the at -  
 view, <sup>3</sup> her ad lib lines\_ were well re - hearsed, — but my



A  A<sup>7</sup>  
 My love for you is im - meas - ur - a - ble; my re -  
 You're an es - say in glam - our. Please par - don the gram - mar, but you're

E  7 fr.  
 spect for you im - mense. You're age - less, time - less,  
 ev - ry school - boy's dream. You're Cel - tic u - nit - ed,

D<sup>#</sup>m7  6 fr.  
 lace and fine - ness; you're beau - ty and el - e - gance. You're a  
 but ba - by, I've de - cid - ed you're the best team I've ev - er seen. And

E  7 fr. D<sup>#</sup>m7  6 fr. C<sup>#</sup>m7  4 fr.  
 rhap - so - dy, a com - e - dy; you're a sym - pho - ny and a play.  
 there have been man - y af - fairs and man - y times I've thought to





# YOUNG TURKS

251

Words and Music by ROD STEWART, CARMINE APPICE,  
KEVIN SAVIGAR and DUANE HITCHINGS

The musical score consists of four staves of music. The top two staves are for a guitar, with the first staff in B-flat major and the second in E-flat/B-flat major. The bottom two staves are for a bass guitar. The music is in common time. Chords are indicated above the staves, and various performance techniques like hammer-ons, pull-offs, and slides are shown. The bass part features eighth-note patterns throughout.

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Fm /Ab Cm7

(1) held each o-ther tight as they drove on through the night they were so excited.  
 (2) dis<sup>e</sup> was closed so they headed for the coast in a blissful manner.  
 (3)  
 (4) Bil - ly wrote a letter back home to Pat - ti's parents tryin' to explain... We got just  
 They took a  
 He said we're

Fm /Ab Cm7

one shot of life, let's take it while we're still not af-raid.  
 two-room apartment that was jump-ing ev'-ry night of the week. Be-cause

both real sor-ry that it had to turn out this way. But there

Fm /Ab Cm7

life is so brief and time is a thief when you're un-de-ci - ded.  
 Hap-pi-ness was found in each oth - er's arms as ex-pect-ed And like a

ain't no point in talking when there's no-bo-dy list - ning so we just ran a - way.

Fm /Ab Bb To Coda ♫

fist - ful of sand, it can slip right through your hands.  
 Bil-ly pierced his ears, drove a pick-up like a lun - a - tic. ooh! { Young  
 Pat-tigave birth to a ten pound ba - by boy yeah!

30 vocal ad lib.

E<sub>b</sub>                    C<sub>m</sub>                    G<sub>m</sub>                    B<sub>b</sub>

hearts be free to - night...  
Time is on your side.  
Don't let them put you down, don't let 'em push you a-round,  
don't let 'em ev - er change your point of view.

**1.2**

The score consists of six staves of music. The top staff is for the vocal part, with lyrics underneath. It includes four guitar chord boxes above the staff: E<sub>b</sub>, C<sub>m</sub>, G<sub>m</sub>, and B<sub>b</sub>. The second staff is for the bassoon or cello. The third staff is for the double bass. The fourth staff is for the piano. The fifth staff is for the vocal part, with lyrics underneath. It includes three guitar chord boxes above the staff: A<sub>b</sub>, C<sub>b</sub>, D<sub>b</sub>, and E<sub>b</sub>. The sixth staff is for the piano.



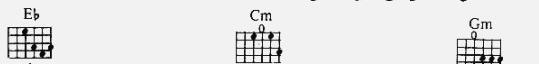



||3|| *D.S. al Coda*

(2) Pa-ra-  
(3) [Sp.] Come on now!



hearts      be      free      to-night, —



*Ad lib. to FADE*

time      is on — your side. —      Young

